

# GENEVAN TUNES

in the

## Anglo-Genevan Psalter

Book of Praise of the Canadian Reformed Churches

### Preface

A provisional *Hymn Section* of the *Book of Praise*, Anglo-Genevan Psalter, was submitted to General Synod 1980 and the churches, by the Synod Committee of the Canadian Reformed Churches. In reaction to it, I wrote a discussion paper under the title ‘Tunes of the Anglo-Genevan Psalter’ in the spring of 1980. From its examination and evaluation of genevan tunes, so-called genevan standards were identified. These were then applied to each of the hymn tunes proposed in the provisional *Hymn Section 1979*. Suggested improvements and corrections in the notation, as well as alternative tunes were added.

The Reverend G. VanDooren used it in booklet form as ‘required reading’ for students, whom he lectured in Diaconology at the Theological College of the Canadian Reformed Churches in Hamilton, Ontario. Requests for copies in 2005 encouraged me to publish an updated **revision**. Background information that had led to the above named provisional Hymn Section was also included. This revision, therefore, refers to the present notation of the 150 Psalms tunes and the 65 Hymns tunes in the *Book of Praise*, as they were approved since 1984. The goal of this booklet is still the same, namely, to shed some reasonable light on the subject of tunes, in non-technical, common terms. This may help to better understand the unique benefits of the reformatory musical endeavours, initiated by John Calvin.

It is my hope and desire that laymen as myself may benefit from the simple explanations presented in this booklet. May it enrich our joy in glorifying God our Creator and Redeemer in public worship.

Spring 2005

In this updated edition the hymn numbers refer to the hymns in the 1984/2010 editions of the *Book of Praise* and the extensive chapter VI - Classification of Hymn Tunes, with specific and detailed suggestions, has been deleted. After all it had been written *before* Synod approved the 1984 edition of the Book of Praise. Moreover, the subject of this updated booklet is not the tunes in the Book of Praise, or the Hymns, but ... Genevan Tunes.

Updated in booklet form

Fall 2013

Dennis Teitsma

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# I Introduction

A psalter is a song book for liturgical or devotional use. Its content is primarily a rhymed paraphrase of Bible songs in western style. The Book of Psalms consists of 150 psalms, hymns and prayers. The apostle Paul encourages its use. He first reminds us and the Ephesians to live as children of light and find out what pleases the Lord (Eph.5:8-14). Believers are to be careful and wise, “making the most of every opportunity” and being “filled with the Spirit”. He concludes that such a life means to “speak to one another with psalms, hymns and spiritual songs. Sing and make music in your heart to the Lord, always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ. Submit to one another out of reference of Christ.”

These terms, psalms, hymns and spiritual songs, indicate the orderly reaction of God’s people, born of the Spirit and welling up from the heart. They are a response to the redemptive acts of the Lord God Almighty. Dr. S.Greydanus further explains Eph.5:19 in his commentary, the ‘*Korte Verklaring*’, that, slightly different connotations can be ascribed to each of these expressions. In this context a Psalm is a heartfelt song of praise and thanksgiving for gracious blessings, often with instrumental accompaniment. They are not restricted to the *Book of Psalms* only, for example, Luke 2:29-32 (H18/22), and compare James 5:13 and 1 Cor.14:26. A Hymn is a Song of Praise, for example, Psalms 29, 93, 104, 145 and Rev.4:11. A Spiritual Song is in contrast to a secular song governed by the Spirit such as Ps.101, 108, 112, Rev.5:9. Together, however, these expressions indicate another form of prayer. It is an orderly and ‘en masse’ prayer, voiced in unison. Calvin viewed congregational singing as “public prayer with one common voice”. By its own nature, it is more colourful and refreshing than ‘en masse’ recitation.

The Genevan Psalter consists of songs from the *Book of Psalms*, as well as from other Bible books, on tunes that originated in Geneva after the Great Reformation and that are particularly suitable for *congregational* use.

Why is our psalter called ‘genevan’? By the fourth century A.D., the people sang hymns by Ambrose (397) in Milan. Those tunes were rooted in music from Syria and the Jewish Synagogues. Congregational singing, however, disappeared after 400 AD. During the Great Reformation, John Calvin (1509-1564) understood with Ambrose and Augustine (354-430) how important it was, that all God’s people are active participants in worship by singing God’s praises. He rediscovered the value of congregational singing in their mother tongue, which he had experienced in Strasbourg. When he returned to Geneva, he right away went to work on a psalter. His first publication (1543) of versified Psalms, included the Songs of Zacharias, Mary and Simeon. Eventually all the songs from the Book of Psalms, as well as other Bible songs, were versified and set to music. It has been said, that if Calvin had lived another thirty years beyond his 55 years, the French Reformed Psalter would have consisted of songs that resounded all of Holy Writ (Milo). That is a Genevan Psalter.

The publisher of the Genevan Psalter is the

Standing Committee for the Publication of the *Book of Praise*, c/o Theological College,  
110 West 27<sup>th</sup> Street, Hamilton, Ontario, Canada L9C 5A1.

E-mail address: [bookofpraise@canrc.org](mailto:bookofpraise@canrc.org).

Website: [www.bookofpraise.ca](http://www.bookofpraise.ca) (resources)

## II Historical Background

In 1773 the Reformed Churches in the Netherlands adopted a Dutch text of all the Psalms and nine Hymns on Genevan tunes. Regrettably, the text did not fit the rhythm of the tunes, but only the number of syllables per line. Eventually, long and short notes were all sung as long ones. The rhythm was restored in the 1930's and 40's and a revised text was adopted by the Reformed Churches (liberated). This Dutch version was published in 1976.

How did we get an English version of the Psalter with genevan tunes?

After WW II, reformed immigrants from the Netherlands joined either the Protestant Reformed Church or the Christian Reformed Church. When this was no longer possible, the Canadian Reformed Churches were established in 1950 (see also *Inheritance Preserved* by the Rev. W.W.J. VanOene, 1975, Premier, Winnipeg).

Synod Homewood-1954, appointed a committee to study English psalters. For the time being, a green booklet of 34 Psalms served the few services in English. These songs were taken from the Psalter Hymnal. This synod committee published an extensive report in 1958, written in the Dutch language, called '*Op weg naar een Engelse Reformatorische Psalmbundel*' (On the way to an English Reformatory Psalter).

In this report, the committee observed that Scripture and church history show how church deformation and the decline of singing Psalms go hand in hand. The one feeds the other "almost out of necessity" (p.7). The committee explains that Calvin showed the way to radically break with all bitter fruits of deformation. He provided faithful versifications of scripture songs, and he had the text reflected on musical tunes that were simple, expressive, powerful, alive and never boring. He despised false emotions and sentimentality (p.8). Therefore, no more choirs, but *congregational* singing. The inspired Word of God must be sung, and in unison on exalted tunes, that are singable by *anyone* in the congregation.

The committee concluded that Calvin's idea of a reformatory psalter meant that (quote),

- a. congregational singing is part of congregational prayer.
- b. this singing is to include the Book of Psalms and all other songs in Scripture ('there are none better than those taught by the Holy Spirit'). Therefore songs from the whole history of salvation in O.T and N.T. With respect to the liturgy, also the Law and Credo are included.
- c. this congregational singing in the vernacular and with its testifying character, must be truly congregational singing, therefore, no part-singing, no 'artistry', nor choruses, but flowing tunes that possess 'weight and dignity' befitting the text. It is all about ecclesiastical folksongs.

In that way songs serve to 'edify' like an organism, to praise God, to lift our hearts to Him, to magnify His deeds and to rejoice in Him.

That answers the question, "What is a reformatory psalter?" It is a collection, whereby **the congregation professes God's Word in songs of Covenant and Kingdom, proclaiming God's great deeds throughout the ages, voiced in a way that befits the majesty of his greatness p.9)**".

The synod committee looked in vain for such a Psalter in the English language. From an extensive and detailed review, the committee concluded that the Reformatory Psalter in the Anglo-Saxon world had run aground (p.15).

“Church deformation became the cause as well as the effect (or expression) of the decline in singing psalms. Methodist hymns took their place and promoted further deformation” (p.10).

They further noted that even the Psalter Hymnal showed a tendency of subjectivism. It also deleted Bible passages that mention enemies, war or wrath, as well as many historic indicators. For example, our present Hymn 42/54 is a versification of Ps.90:1-6. It stops at verse 7, which mentions God’s wrath and anger toward His covenant people on their way to the promised land. The committee concluded that none of the English collections qualified to be taken over.

The idea to select so-called ‘new testamentic’ songs along with so-called ‘old testamentic’ songs is denounced in this report.

“This suggestion is so full of sectarian and heretical ideas, that a reformed person must avoid taking even the very first step on such a wicked path of reasoning. Psalms are not ‘old testamentic’ in the sense of being ‘antiquated’ or on a ‘lower level’ than hymns. And hymns are not ‘new testamentic’ just because they were composed many years after Christ’s birth. We have only one Bible, not two” (p.31)

The report points out that versification of other parts of scripture are generally composed in the common metre (8, 6, 8, 6 syllables per line). This makes them quite monotonous, and one melody could serve all of them. Even with different tunes, the simplistic, metered structure will result in poetic and musical **poverty** as well as an **ill reflection of the differences in context**.

In relation to the Scottish Psalter, the report mentions as yet the establishment in 1854 of a ‘General Association for the improvement of Psalmody’. This association promoted the establishment of singing classes and stimulated a new publication.

“In summary, serious attempts were made to remain faithful to Calvin's example. With respect to the versification this meant a close adherence to Scripture (examples will follow) and no deletion of any texts, the so-called *selected verses*, as occurred later. One wished to sing the Word of God. Concerning the musical notation, however, it is a pitiful story. At first, there is a rather close relationship to the French collection. Later we see the triumph of the mentally dulling *common metre*. The people gave up singing, also due to political, social and anti-cultural causes. In the end, the Psalter is left on the shelf”.

The report mentions also that Puritans, immigrating to America, published versifications

“faithful to Scripture, however, regrettably ... that same monotonous, simple metre. In our opinion it is one of the strongest causes whereby church people, who no longer knew the beauty of psalm-singing, were driven towards ... the (Methodist, tr.) “*hymns*” (p.13)

The committee further states that,

“For all kinds of reasons (especially poverty, ignorance, cultural enmity) the singing of Psalms fell by the wayside. Retreating to the simple rhythm discredited the singing of the church. The so-called revival from this ‘death’ produced no reformation. Choirs replaced the congregation and Psalms were shoved aside by hymns influenced by methodism, subjectivism as well as modernism. Not only the text of hymns, but also their tunes caused further decline” (p.53).

Although reluctantly and with much trepidation, the committee set out to establish an Anglo-Genevan Psalter. Whatever was available from other collections was adapted where possible. Knowledgeable people were engaged to paraphrase the Biblical texts in verse form. A complete collection of the 150 Psalms and 62 Hymns crowned this difficult and painstaking work. These were first published in 1972. The Hymn section was later re-arranged, revised and now consists of 65 Hymns since 1984 and 85 since 2010.

### III Reformatory Tunes

What made those tunes in Geneva so special, so suitable and significant, that they survived, even in different countries, for more than four hundred years? While addressing specific characteristic components of these tunes, we will come across several aspects that may be used as guidelines or standards. Understanding the ‘genevan standards’, may prove helpful in our joint appreciation of this congregational activity in public worship. It may also be helpful in assessing other tunes to see if they deserve the collective title of ‘genevan’ psalter. Therefore, it appears appropriate to first gain a clear understanding of these genevan tunes.

An attempt will be made to identify components that make these tunes so enduring, majestic and uniquely suitable for *congregational* use. We will find that these tunes are non-metrical, but that they show a free-flowing rhythm. These tunes only use two tone values, and one tone for each syllable. They never start on an up-beat, but always with one or more long tones. Sentences and almost all lines end with a long rest. For these and other reasons, these tunes are still the most suitable for reformed congregational singing. They promote full participation and a dignified, orderly offering of sacrifices of praise to God (c. f. Heb.13:15; 1 Cor.14:40).

Synod 1968 expressed preference for these *Genevan tunes*, composed in the 16<sup>th</sup> century. We are grateful that all these tunes re-appeared in our Book of Praise (1972 edition) and without ‘accidentals’ or sharps (temporarily raising an odd note) which had crept in over time.

It is rather regrettable that we do not have *Calvin's prescription* or his ‘mandate’ for the musicians. It would have been beneficial to know exactly what this great reformer desired in the composition of tunes for unison, congregational singing. This ‘en masse’ singing during the public worship service in the people’s own language, was certainly something new, for it had disappeared for a thousand years.

The composers did not *explain* their work either, nor did they *describe the recipe* they obviously followed. Moreover, there appear to be different historical interpretations, for the notation of the music differs from one publisher to the next. They possessed a great influence, for they were the final authority on what and how the music should be printed. It is for that reason that one edition may at the end of sentences print a rest and another a ‘fermata’, a sign for an indeterminate pause. Therefore, we will review the tunes, the final result of that reformatory work started in Geneva around 1540. We will *listen to the tunes* and see what they tell us about their suitability for ‘en masse’ use.

By **listening** to the tunes, the music itself will tell us how to clearly print its notation. In that way we will also hear, recognize and understand what is expressed and how a genevan style becomes apparent. The **tunes** will show us the reasons why they are most *suitable* for congregational use.

Congregational singing is unique. It is not artistry. It is an **act of professing faith**. A congregation is not a mass choir. It should never be required to behave like one. Every single believer must be encouraged to join and partake in offering the fruit of lips from the heart, and sustained, carried and driven by the Holy Spirit. The preaching of God's Word is never in vain or without result. Lack of proper response draws guilt (c.f. Isa.55:11). Therefore, everyone participates. Everyone ... sings.

### a. Psalms

The Psalms were written by men who "spoke from God, being moved by the Holy Spirit" some ten or more centuries before Christ's birth. Their part in public worship services was fully established by King David. One may interrupt by saying that in O.T. times mainly the Levites sang the Psalms on *behalf* of the people, and that kingship, priesthood and prophesy had not yet 'come of age'. Indeed, David appointed 4000 singers, Levites, and the people usually responded with an 'Amen'. Having the congregation sing *only* an 'Amen' is therefore nothing but a return to O.T. times, or to 'immaturity' and the slavery under the church's priesthood since 600 A.D.

The proper response to the proclamation of redemption is *professing faith*, which appropriates salvation in public prayer, songs of praise. An 'Amen song' is not singing a musically embellished Amen, but a song, inspired by the Holy Spirit, written by the "men of old", Asaph, Moses, Mary etc. The divinely inspired bible songs must be the content of a reformatory response. Therefore, a brief look at the poetry of the Hebrew psalms may prove to be beneficial and helpful.

### b. Hebrew Poetry

Hebrew poetry is characterized by its free-flowing rhythm. Its form is not based on a fixed *number* of syllables, neither on a *metre* of regular, recurring strong and weak accents, nor on *rhyming* syllables. The rhythm, like the up and down progressive movement of river waves, is caused by the **content**, the thoughts and the feelings expressed in words. The number of accents may give it some form, but this can vary from one sentence to another. The rhythm is *varied* and expressed by the content, the *meaning of words*, rather than by continuous, repetitious recurrence of strong and weak syllables in a metre. Therefore it is a **free-flowing rhythm** and non-metrical.

This flexibility of patterns allows a wide variety of forms or structures, which are created in a natural way to suit the movement and the expression of thoughts. Therefore, the basic characteristic of the Psalm is not form, rhyme or metre, but the meaning of words, the *content*. These divinely inspired song-poems reveal a clear message by matching, echoing and contrasting one thought or idea with another. After the initial sentence follows one that reinforces, explains, enlarges or opposes that statement. This results in a free-flowing poetic way of expression (for further elaboration see appendix *Why use Bible Songs and Genevan Tunes?*) Therefore, the content, the idea, the thought characterizes the Hebrew poems. It has been said that this is a most marvellous thing, because it can be taken over into any

language without losing its meaning, its beauty, subtlety or force. Misinterpretation is not likely. Kidner (TOTC) concludes, that Hebrew poetry is therefore,

“Well fitted by God's providence to invite ‘all the earth’ to ‘sing the glory of his name’.”

### c. Genevan Tunes

- It is rather obvious that the Genevan tunes also have a *free-flowing rhythm* and no metre. The notation of the tunes no longer show a time signature, bar-lines or divisions into equal parts with recurring strong and weak accents. Accentuations are related to the content, the meaning of words, rather than a metre.

- These tunes consist of only *two* note values and not three, four or more as in other music. We will refer to them as *long and short notes*, because they have been written as whole and half notes, half and quarter notes, or quarter and eighth notes.

- There is a *long rest* at the end of all sentences and almost all lines. Singers do not require training in breathing methods. Therefore, anyone can be involved. The duration of rests corresponds with that of the notes, long and short ones.

- The tunes have *one* tone for *each word syllable*. The only exceptions are found in Psalms 2, 6, 91 and 138, where only a few extra passing notes are used.

- All genevan tunes and sentences *start and end* with *long* tones; 59% of the tunes have *one* long tone at the beginning; 18 tunes start with *two* long tones; 26 tunes start with three, one tune has *four* long tones at the beginning for Ps.24, 62, 95, and 111, while seven tunes start with *five* long tones: Ps.1, 8, 10, 32, 57, 79, and 104. The notation of genevan tunes show *no* up-beat starts, either after an initial short rest (e.g.H.15/19, 19/23) or before a bar-line, such as H.55/73, 56/74, 62/82 etc.

- Steps between tones are mostly *small* intervals. The notation shows that one and two steps up or down from one note to the next, are most common. This pictures the natural inflections of normal speech.

- Genevan tunes have a *varied* number of *lines* and each line has a *varied* number of *syllables* such as 6.6.8-7.7.8 (Ps 26); 9.8.8.-9.5.(Ps.64); 8 lines of 10 syllables (Ps 85); 6 lines of 7 syllables (Ps.75); 11.11.11.11-6.6.7-6.6.7 (Ps.79); 9.6.6.-9.7.7(Ps.71); 5.6-5.5.5.6 (Ps.81); 8.4.7-8.4.7 (Ps.38, 61). The structure of these tunes are nothing like the monotonous tunes of mostly four-liners that are prevalent in other psalters, like e.g. H.23/27 and H 28/36 (8.6-8.6).

- Another characteristic is that genevan tunes are not written in just two keys, the major and minor keys, as most music since the 16<sup>th</sup> century. These tunes use no less than *nine* characteristic modes (keys, scales or series of notes). Their main characteristic is the *absence of a restless tension*. This is primarily expressed by a whole step between the 7<sup>th</sup> and 8<sup>th</sup> step. Modern composers are again using these modes at times. Nevertheless, we have become so used to hearing the raised 7<sup>th</sup> step, or lead-tone of the major and minor keys, that we find anything else odd or peculiar.

The above explains in principle why the genevan tunes are so significant, suitable and long lasting. These tunes express majestic pomp, or as it is called in French, "poids et majeste". The melodies are nevertheless simple, but not flighty, monotonous, restless or frivolous. They have ‘weight’, pomp or dignity and gravity. They accentuate the content and they also reflect poise, grandeur and glory with an exalted magnificence.



#### d. Summary

The above aspects of Genevan tunes are quite valuable. More details will be addressed in the following chapters. Particular elements define and explain the tunes' suitability for **congregational use**. Their identification can also be helpful in evaluating other tunes. Used as guidelines, they can assist in assessing the additional tunes' suitability for congregational use, as well as their eligibility of musically deserving a place in a 'Genevan' Psalter.

The presence as well as the absence of specific structural components shown in the genevan tunes, could very well be classified as '**Genevan Standards**'.

So far we have seen that the **Hebrew poetry** shows,

1. a free-flowing (non-metrical) rhythm
2. a great variety of patterns and mood expressions
3. an emphasis on the meaning of words, their content, rather than on rhythm, metre or form.

The **tunes**, composed in the 16<sup>th</sup> century, reflect the poetic rendition of Bible songs. The following characteristics have surfaced,

1. a melodic, free-flowing rhythm, rather than a metre
2. the use of only two note values, a long and a short one
3. long rests at the end of sentences and most lines
4. the use of one tone per syllable and so no passing notes
5. the use of long notes starting and ending each sentence/line.
6. the absence of up-beat starts
7. small intervals between notes and no 'jumpy' tunes
8. a varied number of lines and of syllables per line
9. the use of nine different modes or keys, that are more 'peaceful' than major and minor keys.

Further elaboration of the last characteristic may, out of necessity, become rather technical, but I'll do my best to explain those expressions and keep them to the very minimum. Reading only certain sections is also quite possible, because explanations may often repeat comments made earlier. Readers familiar with musical terms will hopefully not become too impatient.

## IV Modes

What is a mode? A mode or key is a series of tones used as building blocks to compose music. Over the ages all kinds of songs were composed to express feelings, knowledge, prophesy, moods or prayers. The range of sounds and the complexity of music increased as instruments developed. Ancient Greeks used instruments of one or two strings. Around 500 B.C., the group of tones consisted of four tones. Each district had their own peculiar order (Lydia, Phrygia etc.). The space between two tones is called an 'interval'. Such a step from one tone to another can be a whole-tone

or a semitone interval. The order of steps differed from one geographic area to another, for example 1-1-1/2 or 1-1/2-1 etc. Over time a wider range of tones was used and the series 'doubled' to eight tones.

The natural difference in tone between a male voice and a female voice singing the same note is called an 'octave' or the 'eighth' interval. Series developed that consist of eight notes and seven spaces within an octave commonly called a 'scale'. The most common series still in use is called 'diatonic'. A diatonic scale of eight notes consists of 5 whole spaces and 2 half spaces (5 whole-tone intervals and 2 half-tone intervals. A series or scale with only half-tone spaces or 12 semi-tone intervals is called a chromatic scale). The successive order of the 7 intervals (spaces) of a diatonic scale can **vary** in many ways. These are called 'modes', keys or in Dutch 'tone species' (*toonsoort*). Used in succession, such a series is called a *scale* after the Latin word 'scala', meaning ladder and in Dutch: 'toonladder'. Each series forms a specific set of such 'building blocks', with its own peculiar characteristics to form a song.

During the Early Middle Ages, an analysis of existing music (religious songs) concluded that there were **four basic tones** to which melodies always returned (D= the first or Protus; E= the second or Deuterus; F= the third or Tritus; and G= the fourth or Tetrardus). These four tones were, therefore, called 'finalis' and 'tonics' (key-tones).

### a. Eight Church Modes

In the eleventh century, theorists concluded that there were eight basic ways of arranging the seven intervals. These eight different tone series, used in songs, were called 'church modes' or 'ecclesiastical scales'. All series, built on the original four basic 'finales' (tonic or primary tone) are called 'authentic' modes. Its melody moves about a pivotal tone, the fifth step up from the tonic, called the 'dominant'. Melodies that use the same building blocks, but that venture *outside the range* between the two basic notes (of the octave), are identified as 'plagal', (sideways). They have the key-note or tonic in the middle. The lower systems use the prefix 'hypo'. The higher series were identified as 'hyper' modes, but these are no longer identified as such. Be it incorrectly, the theorists applied Greek names to these modes (see table 1).

[Music notation is visualized sound: **Tones** (sounds) are represented on paper by notes, like speech is visualized by letters. The notes were first written as crosses, squares or dots on, above and below one line. Songs were generally passed on from memory. Soon more lines were needed to identify the increase of lower and higher tones. Around 600 AD the four-line system was well established. An outstanding church leader, Gregory the Great or Pope Gregory I (540-604), designed a liturgy and systematized all the existing songs in accordance with an ecclesiastical calendar in memory of saints. His liturgical prescription and the four-line notation are still in use today and known as 'gregorian'. A five-line system was well established by the eleventh century. Present day music students learn what is called the eleven-line method, i.e. one five-line bar for each hand on a keyboard plus an imaginary line in between for the so called middle C. (Humans can at once identify up to five identical objects. The brain, however, will automatically view or interpret a *larger* number as two or more groups).

Visual representations of tones are **notes**. They were given singing names in the 11<sup>th</sup> century. The

theorist, Guido D'Arezzo, introduced these names for singers. He came across a Gregorian song, wherein each line started one tone higher than the previous one. He took the syllables assigned to those tones and named the notes accordingly.

**Ut**-queant laxis, **Re**-sonare fibris, **Mi**-re gestorium,  
**Fa**-multi tuorim, **Sol**-ve polluti, **La**-bii reatum,  
 Sancte Joannes.

In the 19<sup>th</sup> century the 'do, re, mi, fa, so, la, ti' were quite commonly used by singers. They were more popular than other names. In most countries, however, they no longer represent an absolute pitch or sound level. In that case, they identify the degrees or steps of a scale. The tonic or key note, regardless of pitch, is then called 'do' and therefore the names mean: the first, second, third etc. The use of the first seven letters of the alphabet for naming notes existed already in the time of the Ancient Greeks around 500 BC.]

## b. Twelve Church Modes

In the 16th century, theorists made an *addition* to the eight church modes mentioned above. They registered two more authentic modes with their plagal derivatives, #9 to #12 (see table 1). These modes were the theoretical result of arrangements found in folksongs of the ninth to the twelfth century. These series became the predecessors of the major and minor keys. They became so prominent since the sixteenth century, that most people now think that all music is either in a major or a minor key.

TABLE 1 TWELVE CHURCH MODES

Church mode	Range	Name	Finale
Protos	1 <sup>st</sup> d e f g <u>a</u> b c d	Dorian	d
	2 <sup>nd</sup> a b c d e <u>f</u> g a	Hypodorian	d
Deuterus	3 <sup>rd</sup> e f g a <u>b</u> c d e	Phrygian	e
	4 <sup>th</sup> b c d e f g <u>a</u> b	Hypophrygian	e
Tritus	5 <sup>th</sup> f g a b <u>c</u> d e	Lydian	f
	6 <sup>th</sup> c d e f g <u>a</u> b c	Hypolydian	f
Tetrardus	7 <sup>l</sup> g a b c <u>d</u> e f g	Mixolydian	g
	8 <sup>th</sup> d e f g a b <u>c</u> d	Hypomixolydian	g
	9 <sup>th</sup> a b c d <u>e</u> f g a	Aeolian	a
	10 <sup>th</sup> e f g a b <u>c</u> d	Hypoeolian	a
	11 <sup>th</sup> c d e f g <u>a</u> b c	Ionian	c
	12 <sup>th</sup> g a b c d <u>e</u> f g	Hypoionian	c
Pure Minor	a b c d <u>e</u> f g a		a
Major	c d e f g <u>a</u> b c		c

Note. The fundamental tone of each melody is the 'tonic' or 'finalis', shown in the far right column. Melodies move around the 'dominant' (underlined) tone, and always return to the finalis or key-tone.

### c. Reformatory music

During the Great Reformation of the 16<sup>th</sup> century, reformers recognized the need to get the people more involved in the worship service. Of the liturgy, Martin Luther maintained as many parts as possible. His way of involving the congregation was to have more songs introduced in the German language. He translated Latin songs and even composed a few songs. He also introduced German spiritual songs into the public worship. He had his friend, Johann Walter, provide four-voice settings of these songs, so that the choir could use them and encourage the people to join in. These chorale settings were also played on the organ. A Roman Catholic music historian, Dr. Bernet Kempers, remarks that this eventually led to the demise of choirs. He also explains that the chorale motets are the forerunners of the cantatas, passions and oratorios. More than a century later, J.S.Bach and C.Ph.Teleman used these forms extensively in public worship. He then writes,

“Musical performance underwent secularization. Church music after Bach became infected by the weak and sentimental tendencies in the time of ‘Experientialism’. Church choirs disappeared and only congregational singing remained. In those days, however, they no longer used the old chorale tunes, but the soft, spineless melodies. This changed in the 19<sup>th</sup> century after the third centenary of the Reformation. They returned to the old chorales (p.123 Dr.K.Ph.Bernet Kempers, *Muziek Geschiedenis*, Rotterdam, 1947, obviously a Roman Catholic).

He also notes that even some Calvinistic churches, such as the ‘Nederlandse Hervormde’, adopted a set of ‘hymns’ from other churches and showed an apparent desire to introduce *four-voice chorales*. For that purpose, he writes, an official edition was published in 1938 of all psalms and hymns in a four-part setting for choir, by Dr.John Wagenaar and others, like Adriaan Engels and Leo Mens.

Indeed, almost all other harmonizations used to accompany the congregation, have regrettably been written for *four-voice choirs* rather than for the accompaniment of *unison* singing, such as George Stam in his 150 Psalmen (not the Worp-Stam edition).

Luther used liturgical components that were still suitable to his renewed worship service in which believers could participate in their own language. He also maintained the use of trained choirs in the worship service. Until the present, Lutheran church buildings also left the altar at the centre, but with an *empty* cross instead of a crucifix, and the pulpit stayed on the side. The reasons appear to be that, also in the liturgy, Christ's offering is central in the Lutheran Church.

John Calvin, on the other hand, viewed the proclamation of the full gospel to be central in the church's liturgy placing the pulpit at the center. He *restored* full congregational participation in meeting their Creator and Redeemer in public worship. His reformatory action reached back to the early Christian churches and the work of Ambrose and Augustine. This means that there is no longer a mystical and poetic liturgy instituted by Gregory I. With Calvin, there is not even a hint of an artistic performance by choirs, organists or priests, who demand to be honoured as distributors of grace, mercy and salvation.

### d. Singing in unison

Calvin understood the importance of congregational involvement as well as singing in their own

language. He eliminated the use of Latin in public worship. He had no use for *choirs* and organ music. He was never confronted with the question whether pipe organs could be used to support congregational singing. In his days, such use of the organ was not an issue, but rather the fact that people could not read or write. Therefore he said, “Just teach the children”. In my opinion, that is still the best advice to stimulate participation in singing in public worship services.

Calvin had no use for the musical forms of his days or any artistry, because he intended to have all believers participate, and not only those with musical ability or inclination. He rejected the four or five voice ‘chansons’ and ‘motets’ of his days. He encouraged unison (one voice) singing by everyone! Moreover, the believer’s action in worship was to take the *inspired Word of God* on their lips to His praise and glory.

In Geneva, Calvin ‘commissioned’ Louis Bourgeois and Maitre Pierre to compose single tunes for unison singing by singers, untrained singers and non-singers alike. The people should express themselves in unity and together in public worship and so “pray as in one voice”. These musicians were to compose melodies for the Bible songs written in verse form by the poet Marot and the scholar Beza. Marot had paraphrased 50 Psalms into verse and Beza had versified the remaining 100. In the preface of the first partial publication of songs (1542), Calvin spoke of two kinds of prayer, that is one offered in only *words* and the other in *songs* (cf. Eph.5:19, 20).

Tunes were written to reflect the content of a *whole* psalm regardless of the number of stanzas. Therefore, tunes were not to be boring, but stimulating. They also had to be simple enough for anyone to sing. The tunes were to reflect a wide range of expressions. Bible songs show guilt, sorrow and happiness. They may express anxiety, hope or joy and address sin, sorrow and salvation. Songs can, for example, start with a personal lament and end in collective jubilation. To suit this variety, the composers faced a rather monumental task. They started by using nine modes, rather than only the popular Major and Minor keys, as well as numerous themes from songs of the early Christian church. The 150 Psalms are set to 124 different tunes in nine modes (37 Dorian, 9 Hypodorian, 11 Phrygian, 11 Mixolydian, 8 Hypomixolydian, 6 Aeolian, 5 Hypoaeolian, 19 Ionian and 18 Hypoionian, - see table 2).

[An obvious question may be: why are not all twelve modes used? A satisfactory answer requires too much technical and historical detail. The main consideration appears to be, that in the Lydian mode, the fourth step from the tonic is an *augmented fourth interval*, consisting of three whole tones. This step (e.g. f - b or c - #f) is awkward to sing. It was always avoided and so it had been nicknamed the ‘Diabolus in Musica’, or the devil’s interval. It is therefore difficult to avoid in Lydian modes. In the Dorian mode, a lowered b (b flat) avoids a tendency toward the augmented fourth. If such were applied to the Lydian mode, it would better be called an Ionian mode.]

Table 2

## ORDER of INTERVALS

Modes	finales	steps: 1-2;	2-3;	3-4;	4-5;	5-6;	6-7;	7-8;	number of Psalm tunes	
Dorian	d	1	½	1	1	1	½	1	46	
- Aeolian (pure minor)	a	1	½	1	1	½	1	1	11	
Phrygian	e	½	1	1	1	½	1	1	11	
Lydian	f	1	1	1	½	1	1	½	0	
- Ionian (and Major)	c	1	1	½	1	1	1	½	37	
Mixolydian	g	1	1	½	1	1	½	1	19	
									total 124	
Steps and spaces (intervals)										
	1	2	3	4	5	6	7	8		
<u>Major</u>										
	c	d	e	f	g	a	b	c		
		1	1	½	1	1	1	½		
<u>Harmonic Minor</u>										
	a	b	c	d	e	f	#g	a		
ascending or descending		1	½	1	1	½	1½	½		
<u>Melodic Minor</u>										
			ascending							
	a -	b -	c -	d -	e -	#f -	#g -	a		
	1	½	1	1	1	1	½			
			descending							
	a	b	c	d	e	f	g	a		
	1	½	1	1	½	1	1			

The modes can be heard on a keyboard by playing only the white keys from the key-note/tonic/finales indicated above. A half step consists of one semitone or playing the very next key on a keyboard, that is, from a black key to the next white one or from one white key to the next white key when there is no black one in between.

## e. Modes - Keys

Taking a closer look at the *order* of the 2 half steps and the 5 whole steps of the modes, one can see how they compare to each other. Table 2 only shows the spaces of *authentic* modes. The corresponding plagal modes are not listed, because they only differ in *range*. The spaces or intervals between the steps/degrees are the same.

The major key looks like the Ionian mode. It shows a half step or a semitone between the 7<sup>th</sup> and 8<sup>th</sup> step, whereas all other modes have a *whole*-note between the 7<sup>th</sup> and 8<sup>th</sup> degree. The *minor* key also took on this semitone characteristic. The 7<sup>th</sup> note is called the 'lead tone'.

Being only a semitone away from the finalis, the lead tone expresses a restless tension, a strong drive to reach the 8<sup>th</sup> or finalis. The raised 7<sup>th</sup> step produces an increased force or thrust towards resolving its melodic tension. (Such a tension is amplified, for example, in the restless songs of European gypsies or Hungarian folksongs, because those songs are built on a scale with two such lead-tones, i.e. the 4<sup>th</sup> as well as the 7<sup>th</sup>).

The Dorian, Phrygian, Mixolydian and Aeolian modes of the Psalms do not display such a demanding *tension* in their make up, partially due to a whole-tone space between the 7<sup>th</sup> and 8<sup>th</sup> degree. Therefore, they generally reflect a calm, quiet dignity, rather than a restless feeling. Accidentals, sharps and flats, that may raise or lower a step with one semitone, may occur from time to time in the accompaniment for unison singing. It should be readily understood, however, that the use of chromatics or accidentals in the *melody* reduces and may even *erase* the characteristics of a mode.

[Readers with a keyboard can listen to the peculiarity of each mode. Start the scale on the note shown in table 2 and play only the white keys. For the minor key, play first only white keys starting on ‘a’ (Aeolian), and then play the ‘#g’ instead of a ‘g natural’. Listen to the tension this creates. With a gypsy scale the tension is doubled by playing ‘a, b, c, #d, e, f, #g, a’ (two lead-tones). A recorder or other instrument can, of course, also give voice to these differences. Listen also to the other modes in this way to get a feel for the differences they express.]

Having a *whole-tone* space rather than a semitone interval between the 7<sup>th</sup> and 8<sup>th</sup>, is an obvious characteristic of church modes in general. It reflects contentment. In addition, modes *also* have their own, *individual* and distinctive characteristic. Comparing them to Major and Minor keys, these characteristics can be identified as follows,

- the Dorian **major 6<sup>th</sup>** interval  
(it is like a Pure Minor with a *raised sixth*)
- the Phrygian **minor 2<sup>nd</sup>** interval  
(it is like a Pure Minor with a *lowered second*)
- the Lydian **augmented 4<sup>th</sup>** interval  
(it is like a Major with a *raised fourth*)
- the Mixolydian **minor 7<sup>th</sup>** interval  
(it is like a Major with a *lowered seventh*)

[The Aeolian, (pure minor) mode changed over time under the influence of chromatics. Descending lines of a song were not affected, but when the melody ascended, the 6<sup>th</sup> and the 7<sup>th</sup> step were raised. It makes a tune more *tense* and *restless*. Theorists called this series the Melodic Minor. A theoretical minor is called a Harmonic Minor. It only differs from the pure minor (Aeolian) in that the 7<sup>th</sup> step is *raised*. Ascending or descending, the Harmonic Minor key has a semitone between the 7<sup>th</sup> and 8<sup>th</sup> step.]

A two-pronged conclusion can be made at this time.

1. The variety of song-poems is, above all, reflected in the music by the use of *nine* different modes rather than only major or minor keys.
2. A slight alteration of one tone or interval can easily obscure or even erase the expression of its specific mood or character.

## f. Notation – Practice

The important reformatory work, done by John Calvin and ‘associates’, should, in my opinion, not be abandoned, but rather be *reclaimed* and *maintained*. It is gratifying to see that the Book of Praise took over a music notation without the numerous alterations that had crept in over time (sharps (#), i.e. raising a tone, altering the intervals).

It is unknown to me how many Can. Reformed Churches actually use the tunes as they are written. The 1972 edition of the Book of Praise showed a continuous notation and not line by line as at present. It also showed the notes without *any* sharps. Apparently hardly anyone seemed to notice. Organists often use old-style harmonizations that include those accidentals and even metre indicators (time-signatures and bar-lines). Moreover, such harmonizations are, as noted above, written for four-voice choirs and not just for the accompaniment of unison singing.

A return to an improved use of the modes, or to the way the tunes are now written in the *Book of Praise*, would simply take, above all, a conscious *decision*. In the fifties we also made such a decision. We had to learn to sing the psalms in a rhythm that had been lost in the Netherlands for more than two hundred years. It was called learning to sing ‘on whole and half notes’ instead of only whole-notes. It required a political will to do so, and it was indeed a *reformatory decision*. Such a decision must now also be made with respect to sharps, accidentals or chromatics.

The 1984 notation was apparently verified by European musicologists and historians. Our sister churches in the Netherlands introduced this notation, along with their revised text, in the late seventies. It was a pleasant, refreshing surprise a few years later when I heard young and old alike sing the corrected notes. As it is with all habits, they can only be broken by first of all deciding to change, and then just doing it (see chapter. V - c).

When organists and teachers give the reformed notation their conscious attention, improvements in the proper use of the modal tunes will grow. Just teach the children, Calvin said, and there will be no problem. For example, we now sing an ‘f’ instead of ‘#f’ at the beginning of line 1, 2, and 3 of Psalm 110, but why not elsewhere?(e.g. Ps.68; see also *150 Psalmen* by G.Stam, Wolters, Groningen 1970 or the Worp/Stam 1953 edition.

## V Tune Architecture

Musical sound is the result of regular and periodic vibrations of air. On the surface, a tune is a group of tone intervals presented in a rhythmical, often metrical order. Music is more than that. It is the art by which these ordered tones are arranged in such a way, that the result of this moving sound

“... pleases the ear, moves the soul, entertains the intellect and stirs the imagination” (Answer to question #1 of the music catechism by Joh. Chr. Lobe).

We did already touch upon a few melody components that contribute to such a musical presentation, such as modality, long and short tones, slow starts, rests at the end of sentences, intervals, etc.



The reformatory work of the Synod Committee was *different* from that of Calvin's 'helpers'. In his days a scriptural and poetic rendition of Bible songs was composed first. Only after these were made available, were the musicians given the task to ornament these songs with music. The Synod Committee, however, had to produce an English text that suited *those inherited tunes*. In the Netherlands such a task resulted in an inferior text, which in turn contributed to singing all syllables on long tones or notes of one value. Therefore, to produce 'rhymes' and versifications that suit the given tunes, is rather difficult.

### a. Melodic movement

The Genevan tunes are built within a range of six to nine steps. Those that generally move between the two keynotes, the tonic and finalis, and around the 'dominant', the 5<sup>th</sup>, are called **authentic** tunes. Those composed around the 'tonic' are called **plagal** tunes (Hypo-, see table 1). Tunes always return to that keynote of any mode, key or scale.

[To identify a mode on a lower or higher level, one needs to know the finalis and the typical order of intervals (see table 2 and cf. Index of my '*Organ Offertories*', 30 short pieces in a variety of modes and keys, Winnipeg, 1990)].

The **authentic** tunes usually display a solid, resolute and **stately**, royal character. The **plagal** tunes (hypo-modes) show action, energy and a **dynamic** character. In either case, the last note in psalm tunes is always the tonic, which determines the mode of a tune, because every melody has an inner drive and desire to come to completion on that restful final key-note, the 'finalis'.

A melody moves. It has energy. The movement is called **rhythm**. Its speed is called **tempo**. When a melody is schematically ordered or divided, its natural rhythm is gone and metre takes over. **Metre** is the division of time into equal parts. This can destroy the natural flow of the rhythm. Genevan tunes have rhythm, but no metre. Rhythm is like the movement of waves in a river. Metered measurements with bar-lines, are like barrier dams, that obstruct or break the natural flow of river waves. The natural, quiet and free-flowing movement of a genevan tune is gone when bar-lines and time-signature are imposed. Bar-lines prescribe where accents are to occur. The *natural* highs and lows of the waves are gone. Any type of metre applied to genevan tunes destroys its unique ability of reflecting the rhythm or movement of the Hebrew poetry. Also the different number of notes per sentence makes it impossible to correctly apply a metre.

Melodic rhythm is caused by groups of long and short notes. A series of short notes that follow a set of long ones, *increases* the tune's drive. This can also be observed in the genevan tunes, even though they only use two note values, for example, line 1 and 2 of Psalm 24. On the other hand, a group of long notes after a series of short ones *decreases* the driving force (see e.g. the end of the first sentence or line two in Psalm 66 or 67). All sentences start and end with *long* notes.

As a rule, the fifth step up from the tonic is called the 'dominant' degree, because it 'rules' the movement of a tune. It functions as a kind of pivot. Also the fourth step may at times fill such a role. It is called the 'sub-dominant'. When a melody descends, the fourth note is the fifth step down from the upper tonic. The peculiarity of the **plagal** or 'hypo' modes is that the 'dominant' is in most cases **not** the fifth step (see table 1). These hypo modes have so to speak *two* pivots: the tonic, as well as

the dominant. Both influence the movement of a plagal tune. This gives it that dynamic character referred to earlier.

The idea, that small alterations of intervals, could turn a plagal tune into a major or minor key, is impossible. The simple reason is that the structure of the melody will not allow such a re-classification. After all, the role of the 'dominant' cannot be erased. Its position in the plagal tunes is not the fifth step, but the *third or fourth* above the tonic. This functional influence cannot be taken away without totally altering the tune. For example, in Psalm 110, (hypodorian), the 'g' is the tonic/finales. The dominant, the 'ruler' or the co-pivot is not the 'd' (fifth), but the 'b flat'. That can be readily recognized, and it can never be changed.

## b. Intervals

As already shown, an interval is the difference in pitch between two sounds (tones), or the distance between two notes. A melody moves up and down a particular scale in small and large steps or degrees.

The space of the **2<sup>nd</sup> interval** is most prevalent in any melody. It is the space between one note and the next, up or down the scale. Less frequent are **3<sup>rd</sup> intervals**. To a somewhat lesser extent yet, are the **4<sup>th</sup> intervals**. All others occur a lot less often (Lursen). The genevan tunes seldom show a **5<sup>th</sup>** and **never a 6<sup>th</sup> and 7<sup>th</sup> interval**.

Drawing a line from one note to the next will show the tune's curves. It is reminiscent of the waves of a river. Small intervals are the rule for any melody, and this clearly demonstrates its vocal origin, for the progression of small intervals is similar to the voice inflections in speech.

Frequently repeating a note, called the first interval, gives a melody an urging push. Tension tends to build up (e.g. H.4/5, 37, 50/67). This tension is usually resolved when a series of **first intervals** is followed by a large interval. Such an interval functions, so to speak, as a release valve or a shout. Such patterns are foreign to genevan tunes. Only a few repeated notes may at times show up, for example in Psalm 37, but no large interval is needed to equalize the well controlled pressure.

**Large intervals** increase the tune's jumpiness, restlessness and lack of dignity. Melodic pressure builds up as the number of large steps increases. Characteristic of all musical melodies is that such large, jumpy spaces between notes are followed by a series of small intervals, which decrease the built-up stress. See for example Hymn 35/44. Large intervals (perfect fifths) occur very seldom in genevan tunes and certainly not in succession.

The space of a **4<sup>th</sup> interval** (c - f) portrays a royal dignity (e.g. H 38/49, Ps.90). When the space is one semitone *larger*, however, this interval has always been avoided, for it is difficult to sing. This **augmented 4<sup>th</sup> interval** was therefore called the "Diabolis in Musica", the devil's interval. As mentioned before, it appeared in the Lydian mode, which is not used in genevan tunes (table 2).

The space of an **octave or a perfect 8<sup>th</sup> interval** is very seldom used in genevan tunes. It may occur at the beginning of the second half of a tune, or the end of a phrase (e.g. Ps. 2, 10, 19, 27, 32, 36), but not in the middle of a sentence like in H 52/69.

The **sixth interval** does not occur in genevan tunes (e.g. c - a). This **major 6<sup>th</sup> interval** is generously used in love songs, for it awakens sentimental feelings. It is therefore nicknamed the **sentimental-sixth**. Although Calvin convinced us that sentimentality has no place in reformed public worship, the stirring of sentimental feelings seems to always find ready ears and minds. The use of this interval is naturally attractive, for it pleases one's inner-self. It is *never* used in genevan tunes, for they are not composed to please man, but to glorify God in reformed, public worship services. There may be different occasions, time and places for such songs.

Five hymn tunes, which were added to the Anglo-Genevan Psalter in 1984, display the sentimental-sixth, and some quite prominently. It occurs *five times* in the tune added in 1972 as H 22, namely the present tune of Hymn 32/41. It happens *three times* in H 5/7, *twice* in H 35/44 and *once* in H 19/23 and H 40/52. Changing these intervals, especially when they occur frequently, will likely ruin the tune. They were not written for congregational, unison singing in a reformed public worship, but more likely for evangelistic choirs. Only the tune of Hymn 40/52 could probably be altered without any negative effects. Beside an up-beat start, there seems to be no *other* impediments in this tune. Therefore, the third note in line 2 could easily become a '#f' instead of a 'b', which now emphasizes a non-accented syllable. Such a change might even be an improvement.

### c. Accidentals – Habits

The distance between notes, intervals, can be temporarily altered at times by the use of chromatics. *Raising* the second of two notes by one half step, *increases* that distance. This is shown in the notation by a sign, a 'sharp' (#). *Lowering* the second of two notes occurs when using a sign of a 'flat' before a note(*b*). This *decreases* the space of an interval by one semitone. These alterations are called incidental chromatics, and the signs are called **accidentals**. As mentioned earlier, such slight alterations will in fact change the character of the mode. Therefore, the reflection of the *content* of a Psalm is also altered and no longer unique.

[A genevan tune may at times show a 'flat' to lower a note. For example in line 3 of Psalm 11, the 'b' note is lowered to a 'b flat'. Without a flat, the distance would be an augmented 4<sup>th</sup> interval. Such a step has always been avoided (see above). The sixth step in the Dorian mode may often be lowered to take away any notion of a modulation or transition to the Lydian mode (e.g. Ps.5, 10 and 24) Repeated use might result in turning the Dorian mode into an Aeolian mode].

Occasional chromatics, therefore, *obscure* or *damage* the mode's *unique* character. Notations of genevan tunes generally show *no* accidentals any longer. Having a whole space between the 7<sup>th</sup> and 8<sup>th</sup> step expresses a calm, quiet dignity. Changing it to a half step or a semitone interval stimulates a restless and tense feeling.

[When the 7<sup>th</sup> step was raised in the Mixolydian mode, it turned into a Major key. Introduced in the Aeolian mode, resulted in the Minor key, which portrays a different character (cf. Table 2)]. When a sharp results in leaving only a semitone between the 4<sup>th</sup> and the 'dominant', it becomes, in fact, a modulation or transition to another key. The more often this happens, the more the tune's tension increases (e.g. H.51/68, 55/73, 56/74).The Psalm tunes, however, are not boring, and therefore they display no need for such variation or ornamentation. Chromatic alterations only *disturb* their unique character.

There is a need, however, to improve and attune our *listening ability and habits*. We need to hear the difference and learn to recognize and appreciate that special reflection of the whole content of a Psalm. And then we can adjust our singing accordingly. As Calvin said, just teach the children. Regrettably, I must add, just teach and encourage organists as well. I was privileged to experience it in the early fifties by using a song book by D.W.L.Milo, ‘*En nu...allemaal*’, Oosterbaan, Goes, 1950.

As noted earlier, the 1972 edition of the *Book of Praise* printed a notation of tunes *without* any sharps. The present notation (1984) still shows a few sharps usually at the end of sentences when the tune moves from the 8<sup>th</sup> degree via the 7<sup>th</sup> back to the 8<sup>th</sup>, for example, Ps. 110 at the end of line 2, and in Ps.7 line 4 and 8. These examples also show that this pattern (8<sup>th</sup>-7<sup>th</sup>-8<sup>th</sup>), may occur elsewhere in a sentence, however, there the customary sharps have been *deleted*. This is a *reformatory* step, for it is returning to the original character of the tune. It corrects what was damaged and obscured for several centuries.

The raised 7<sup>th</sup> step or ‘lead-tone’, disturbed the calm, dignified and comforting modal expression. The present notation also shows such a correction when the melody *moves up the scale towards the ‘tonic’* or the ‘dominant’, for example, line 2 in Psalm 1, and lines 1, 2, 4, 5 in Psalm 36/68. Some people claim that it is *too difficult* to sing a whole-note between the 7<sup>th</sup> and the 8<sup>th</sup> (lead-tone to finalis). But it is not difficult at all, for we do that frequently. For example, just take another look at Psalm 1, line 2. Singing ‘f-g-a’ at the end of the line (instead of the habitual f-#g-a), is just as ‘difficult’ or easy as singing it at the beginning of the line (d-f-g-a). Therefore, it must be admitted that it is not difficult, but *simply unfamiliar* to sing a ‘g’ at that juncture. Also Psalm 110 still shows a sharp (g-#f-g) at the end of line 2, but no ‘#f’ between two ‘g’ notes at the start of line 1, 2, and 3. It is not difficult. We just did not notice, for it is *habitual*.

The tune of H.39/51 appears to cause no problems either. This tune had three sharps when we sang it fifty years ago in the Netherlands (*Gezang* 9). It is an eleventh-century tune in the Aeolian mode. Accidentals eventually turned it into Minor. Minor tunes were not even identified until the 16<sup>th</sup> century, when almost indiscriminate use of chromatics became fashionable. Why was it not difficult to learn it correctly and without accidentals? The reason must be that it had become *un-familiar*, for the corrected tune only appeared in the *Book of Praise* in 1984. Listen to it, please. Realize and recognize its calm, content and wave-like movement, which is as relaxing as listening to the murmuring sounds of a purling brook. It is, therefore, a matter of changing habits and upholding the original and unique modal characteristics. Of all people, as true believers we know all about renewal or changing bad habits, right?

In our congregation, the tune of Psalm 50 was generally unknown. When a minister reintroduced it, we learned it *without* the sharps that had been added over time in line 2 (the fourth note) and line 5 (the fifth note). It caused no trouble at all to learn and to sing the tune in the *unaltered* mode and without a rest. There was no reason to raise the note between two tonic tones (line 5), or between the two dominant tones in line 2. The same happened with Ps. 52 and others. Reform changed bad habits, *until* another organist comes along and plays the accidentals again. Hearing them is still more common to our ears and so, the reform gained is quickly lost.

Hearing the tunes in the unadulterated modal version, and using them in that manner, will bring about *familiarity and reform*. Organists may have to scrutinize and correct their music editions, which were written in the ‘debased’ style with extra sharps, which had become so customary. Our

ears will eventually widen their hearing field, and we will learn to appreciate the different nuances in the musical ornamentation of these songs for public worship. Of course, organists must show patience. For only in an orderly fashion may an organist, with tact and subtlety, assist, coach and lead the congregation to become re-acquainted with the peculiar modal expressions of these Bible songs. Schools and other groups can help. Explanations and practice can be offered at times when the congregation is together in a meeting other than a public worship service.

Such an approach is recommended not only with respect to accidentals, but also to learning to sing sentences rather than lines (for example, long rests are no longer shown or required at the end of every line in Ps. 52, 56, 81, etc.

#### d. Sentences - Rests.

A musical sentence can consist of two or more lines. For example, Psalm 2 consists of four *two-line* sentences and Psalm 3 has four *three-line* sentences. In prose a period shows the end of a sentence. This represents a pause in speech. Music notation uses other signs to indicate such a breather. The duration of a rest depends on its shape and corresponds with note values. The genevan tunes have two note values, the long and the short (half and quarter notes). So we also speak of long and short rests, the half-rest and the quarter-rest.

At the end of a musical sentence, we naturally experience a *point of relaxation*. Tunes for the specific purpose of ‘en masse’ singing, like the genevan tunes, show a well-defined rest. This makes them more suitable for *congregational* use. Hymns often write a long note at such a juncture, *if* it fits the metric notation. However, part of such a note is *actually* used as a *rest*. Other Hymn notations show such arbitrary signs as a comma or a fermata over a note. This will be addressed at the end of this section.

The present notation of the genevan tunes, however, shows a **long rest** at the end of sentences and at the end of almost all lines as well. For the past few hundred years, it was customary to observe a long rest at the end of every *line*.

[The notation of music depended on the opinion of publishers rather than composers. Music publishers first established themselves in the 16<sup>th</sup> century (Susato in 1543 and Hubert Waebrant in 1554 at Antwerp). They likely placed a long rest after every line, because the congregation paused after every line to allow the ‘precentor’ to sing the next line for them. Without the use of pipe-organs (usually owned by the city government), illiteracy contributed to this situation. Nevertheless, singing ‘line by line’, even without the help of a precentor, became so prominent, that some publishers adorned the four-line settings with extra music to be played during those pauses between lines. In the Netherlands, the versification did not suit the rhythm of the tunes, so all syllables were sung on long notes only. It was called ‘singing on whole notes’. In some churches the precentor cleared the stage for a choir and in others he yielded to the use of a pipe-organ. English versions adopted versifications with simple metric tunes (e.g. the Bay Psalter). It was regrettable that these simple, monotonous and uninspiring melodies were introduced to help out. Sung by four-voice choirs, they soon drowned the genevan tunes *and* congregational ‘psalm-singing’ (see ‘*Op weg ...*’ p. 13)].

The notation of ‘rhythmic’ tunes initially showed whole-notes and half-notes, like H.47/63, but with a whole rest between lines. The present notation has half-notes and quarter-notes. Some editions with harmonizations show quarter-notes and eighth-notes, because the quarter-note is now generally viewed to represent the counting unit or beat (e.g. Hasper’s harmonizations). It is for that reason that

I refer to the two note values as ‘long’ and ‘short’. In all notations, the **longer** always represents the beat, or rather the pulse (see chapter V-e, and Notes in my *The Hymns*, 1990 re: Tactus ).

With a long rest between lines, congregational singing is enhanced and without a doubt made easier and more natural. After all, everyone should be encouraged to join in and not feel embarrassed to open his or her mouth in worship. Moreover, psalm tunes often consist of long sentences, and church members are not choir members trained in proper breathing methods.

Singing the tunes rhythmically or ‘on whole and half-notes’ was re-established in the 1950’s. The revival of the proper rhythm resulted in renewed versifications in Dutch and in English. Present notations of the music show at times no rests between *certain* lines. This encourages an awareness of sentences and the song’s content (see *Liedboek der Kerken*, 1973; ‘*Gereformeerd Kerkboek*’, 1975; and *Book of Praise*, 1984/2010). Tying one line to the next by *erasing the long rest signs* occurs in 34 psalm tunes.

[In seven tunes, a line may start with a *short rest* and a *short note*, instead of a long one. So the short note falls on the second half of the beat, and the line is in this way tied to the previous one. (Ps. 1 (2x), 8, 9, 103, 104, 115, 137).

-When a line *ends* and the next line *starts* with a short note, the long rest is erased in twelve psalm tunes (Ps.20 (2x), 23, 32, 41 (4x), 50, 57, 79, 110, 121 (2x), 128 (2x) and 149).

-In a few melodies (3), two lines are tied together where the *one ends and the next starts* with a *long note* (Ps. 56, 97, 150).

-Two tunes show a ‘syncope’, a shift in the beat, where the long rest between lines was deleted (Ps.38 and 61).

-A few other tunes (5) show a combination of situations mentioned above (Ps. 43, 48, 52, 75, 81).

-The notation of five other tunes was changed when rests were eliminated. Psalm 47 used to consist of 12 lines of 5 syllables each. The present notation shows 6 lines of 10 syllables. (10,10,10 - 10,10,10). Psalm 92 was 7,6,6,7 - 7,6,6,7. Its present notation shows four lines with 13 syllables each.

-In Psalm 81, three rests were erased, so that we now sing three lines of 11 syllables. Unlike Ps.47, however, it is still printed as a six-line psalm with 5,6 - 5,5 - 5,6 - 5,6 syllables.

Psalm 138 used to be four three-line sentences of 8, 4, 5 syllables each. It is now written as four two-line sentences or 8,9 - 8,9 - 8,9 - 8,9. Psalm 99 (5,5 - 5,5 - 5,5 - 6,6) is now 10, 10, 10, 12.]

[I wish that more rests could be deleted in a few other genevan tunes where the music ‘desires’ it. For example, listen to the tune of Ps.146 and Psalm 135. Keeping the pulse rhythm on the long note, it seems to tell you *not* to pause at the end of line 1, 3 and 5. In Psalm 128, rests were erased at the end of line 1 and 3, which clarifies the structure of a sentence. The tune now appears to desire that the rests at the end of line 5 and 7 be deleted as well. It probably could then also be *printed* in that way, i.e. four lines of 13 syllables each, like Psalm 92. Psalm 5 appears to desire no rest at the end of line 4; -Psalm 19 (6,6,6 - 6,6,6 - 6,6,7 - 6,6,7 ) would sound more like a four three-line poem, when rests were erased at the end of line 2, 5, 8 and 11. (Compare it with the notation of Ps. 81). And what about others? (Ps. 20 end of line 5,7; Ps. 21(2,5); Ps.22 (3,7); Ps.26 (2,5); Ps.29 (3,7); Ps. 107 (1,3,5); Ps. 135 (1,3,5) etc.??)]

Hymn tunes more often tie two lines together. This is likely because the lines are short. Nevertheless, the time may have come to more clearly sing sentences by tying lines together where the text and the *music directs or demands* it, and **without losing its suitability for congregational use.**

Unlike short Hymns, four-line genevan tunes do not express a desire to tie line 1 to 2 and line 3 to 4. (Ps.12, 74/116, 87, 93, 100/131/142, 101, 129, 134, 136, 140, 141). They appear not to have such inclination. Lines seem rather independent, if you like, or self-contained and at ease within themselves, excepting perhaps Psalm 136. Therefore, a pause at the end of each line is appropriate and desirable. It strengthens the tune's peaceful poise. Each line expresses a relaxing calm by its own structure. These tunes show no desire to tie one line to another, nor to observe a longer pause at the halfway mark, like the short hymn tunes tend to demand.

**Four-line Hymns** (8,6,8,6 or 8,8,8,8) invariably consist of two musical sentences. A strong relaxation point is desired at the end of line 2, halfway the song. The notation of Hymn 38/49 shows no rest, but the tune still has a tendency to pause halfway for congregational use. Also the tune of H.28/36 was written like that in the 1972 edition (as H.39), with only quarter notes and no rests. It showed no time signature, but bar-lines in front of every two short notes, which indicates an apparent *two-part pulse rhythm*. The end of line two showed a fermata sign. The present notation, however, puts the tune in four-quarter time (4/4) and bar-lines. Apparently, this opened the way to lengthen the last note of line 2, which gives singers a breather, without writing a *proper rest sign*. To see how a **free rhythm notation** is preferable, please compare it with the revised versions in my *The Hymns*. After all, in a free rhythm notation, the long note can also represent the beat, and a proper rest can be clearly indicated at the halfway point of the song. The notation of H.23/27, 30/39, 34/43, 42/54 and 54/72 show a similar pattern.

A hymn that consists of two *three-line* sentences is, for example, Hymn 31/40. It shows a fermata at the end of line 3, with commas at the end of line 2 and 4. Please compare it with the revised notation in my *The Hymns*, which shows a *proper rest* sung by a congregation.

A **fermata** is a sign written over a note or a rest (a bow over top of a period). It means that such a note or rest may be held *longer* than normally prescribed by its own shape. The rhythm may slow down somewhat, but for an unspecified time. It depends solely on an individual's taste, interpretation or discretion, and therefore it is quite indefinite and subjective. It usually slows down the counting.

A **comma** may indicate the end of a phrase. It is the spot to take a breath or break the 'legato' style, but *not* to take a pause. Therefore, commas and fermatas do *not* indicate a definite pause like a rest sign. A notation with fermatas and commas does not clearly reflect how the congregation **actually** performs: When a congregation pauses, it will automatically be a *full* rest, for the half-note rhythm pulse will naturally continue. Should notations not clearly *show* such a well-defined rest? (to clearly visualize it, see the revised versions in my *The Hymns*, harmonizations of the 65 hymns).

Hymn 20/24 shows a whole-note at the end of line 2. Congregations actually sing only a half-note and then take a half-rest. Again, the comma at this juncture has no musical significance. The same applies to the end of line 1 in Hymn 19/23. Should the notation not show the *actual* way a tune is used, i.e. a half-note plus a half-rest? At any rate, clearly written in the notation or not, a pause will be taken. The music rhythm itself requires it at the end of the sentence. We learned from the genevan tunes, that a clearly-indicated pause will only *benefit* congregational use, and it also reflects a consistent 'style'.

## e. Rhythm - Pulse

Rhythm enlivens, invigorates and moves a melody. Rhythm provides energy, impetus and progression. It produces tension as well as relaxation, climax and anti-climax. When short notes follow long ones, the energetic flow tends to speed up. The rhythmic drive slows down, however, when long notes follow a series of short notes. Although the genevan tunes have only long and short note values, such surges in rhythm are limited, but still evident as mentioned above in chapter V- a (e.g. the two three-line sentences of Ps.62 and the first two-line sentence of Ps.66).

All sentences in the genevan tunes start and end with long notes. Therefore, these tunes are relaxing, stable and secure. Rhythm is movement, which compares to the flowing waves of a river and the beat of a heart. A wave has two parts, an up and a down movement. We can also describe a heart-beat as having two parts, a contraction plus an expansion of the heart. In the same way, the long note is divisible into two equal parts, two short notes.

A wave, a heart-beat or a long note moves freely and without emphasizing either part over the other. This rhythmic pulse of the long note continues at a regular, quiet pace. That feel is felt more clearly in harmonizations when bass notes (and chords), are mostly long notes. This also promotes the free flow of unison singing (e.g. *150 Psalmen* by G. Stam, *Harmonizations for accompaniment* by H. Hasper, or my *The Hymns*).

To ‘get that feel’, take Psalm 8, which starts with five long notes. Tap once for each note and maintain that tempo throughout the song (at the speed of about one tap per second). The long rests also represent one tap and so, the *rhythmic pulse* never stops. The singing may pause on the rest, but the rhythm, the pulse goes on and on. It is rather regrettable that there are as yet only few organ pieces, partitas or fantasies and fugues, as well as harmonizations on these tunes, which show that *basic, all-important rhythm*, with a pulse-beat on the long note rather than on the short one. It is best expressed in the base line.

The **tempo** or speed of this pulse is also important. Our Sunday is a prescribed day of rest, to come together in worship and to enter the eternal Sabbath. To put the meaning of the fourth commandment in one phrase, permit me to say, that on Sunday we “are getting our batteries re-charged” by the LORD our Creator and Redeemer. (cf. Heidelberg Catech., L.D.38). We meet Him in public worship services and listen to his Word of forgiveness, comfort and assurance. Guilt is dispelled, stress dissipates and His peace is distributed among us. How does all that affect the heart-beat? Our pulse was likely racing all week. Keeping-the-Sabbath, gives rest. Our heart-beat slows down. This is reflected in our songs and the singing of the inspired Word is, therefore, the **effect as well as the cause** of a slower heart-beat in the enjoyment of His peace.

Therefore, the *rhythm*, the beat or pulse of genevan songs is **slower** than our heart beat or below 70 beats per minute. After all, the genevan tunes are comforting and not boring, consoling but not intoxicating, or they can be uplifting and exuberant but never frantic. They are elevating and edifying, but not frivolous or hysterical.



## f. Tempo – Speed

The speed of moving sounds (rhythm) is either faster or slower than the beat of a human heart. Prof. Dr. H. Riemann classified the speed of melodic movements from a central point that he called 'normal'. A normal tempo, he figured is about 75-80 beats per minute, which is similar to a human pulse and a walking pace.

“According to Riemann, this tempo is experienced as neither fast nor slow, because this movement is completely absorbed by the natural body frequency.” (Mart J. Lursen, p.22).

For the past few hundred years, Italian terms have been used to indicate an approximate range of speed in music. Dr. Riemann called a *normal* tempo 'Andante' (from 'andare', Italian for walking or strolling). Faster speeds are Allegro, Presto, Vivace (rapid) etc. Slower tempos are such as Adagio, Largo (broad, noble), Lento or Grave (weighty, pompous, majestic, regal). The latter represent a range of slow speeds for genevan tunes. But how slow is slow?

Before 1600 AD, composers did not indicate a tempo. They likely assumed a natural rhythm, which nevertheless might differ from one people to another (for example a brisk march of about 95 steps per minute, may turn out to be 90 steps for an American soldier, but 110 paces for a Japanese soldier). The Maelzel Metronome, after 1800 AD, is an instrument invented to tick off any prescribed number of beats per minute. Ludwig van Beethoven was the first major composer to use such speed indicators. For example, MM(half note)=50, means that 50 half-notes are to be played or sung in one minute. The above mentioned Italian terms for the *slow range of speed* is about 40-60 beats per minute. So, for genevan tunes it is on average around 50 long notes per minute. Of course, this is only an approximation and not a prescription for two reasons. First of all, the content of the songs demands a difference in tempo. For example, Psalm 51 and 130 expect a somewhat slower pace than Psalm 47 or 150. Moreover, one congregation may differ significantly from another in character, customs or configurations.

Speed indicators are not necessary for genevan songs, because the *content* prescribes a tempo that is naturally slower than the speed of a pulsating human heart. This overall speed also clearly suggests that the *long* note is the counting *unit*, the *pulse*. In the *Book of Praise*, it is shown at the beginning of a tune with the figure 1 over a half-note (or ½).

[All genevan psalm and hymn tunes show that mark. It is also written at the beginning of H.16/20 and H. 51/68, but H.9/13, 25/29, and 65/85 show a figure 2 above a half-note. This sign 2/2 means, however, that each measure not only contains two half-notes (or its equivalence), but that the first has a stronger accent than the second. That is a *metrical* notation and cannot be applied to genevan tunes (also see below and 'Tactus/Rhythm' in the Appendix).The rhythm may at times shift. In other words, the natural pulse may be temporarily disturbed or displaced. This is called '*syncopation*'. It occurs, for example, in the tunes of Ps. 25, 35, 42, 141 and between lines in Ps.38 and 61].

## g. Metre - Time signature

A pulse beat, a wave or a long note can be described as consisting of two equal parts, as was discussed above. In Medieval times, the long note was also divided into two equal halves. Overemphasis of the first of the two, however, eventually led to lengthening it. In this way a division into three equal notes developed. This was viewed as 'perfect' time, for it was reminiscent of the Trinity, and it was represented by a circle. Therefore, a circle was placed at the beginning to identify

‘triple time’, three in one. A broken circle or the letter C became known as a two-part rhythm. Until the present, all musical time measurements still fall in either the binary or ternary category (binary: 2/4, 4/4, 6/8 etc. and ternary: 3/4, 3/8, 9/8 etc. The expansion of music and music notation correlated with the development of musical instruments. Medieval vocal principles no longer dominated the music. Further division of notes led to many smaller notes in the space of a long note, because each note was in turn again subdivided into two, so that 4, 8, 16 notes might take the space of a long note. Eventually the short note became the counting unit and today the *quarter-note* is generally viewed as the counting unit. In poetry, accenting one syllable over another developed into different rhythmic patterns.

Iambic metre	~ * ~ * ~ *	weak - strong
Trochaic metre	* ~ * ~ * ~	strong - weak
Anapaestic metre	~ ~ * ~ ~ *	weak - weak - strong
Dactylic metre	* ~ ~ * ~ ~	strong - weak - weak

**Time signatures** are placed at the beginning of the music to indicate which kind of beat is to continue throughout that piece of music. The broken circle, or C now stand for (4/4) measure. Music is now divided into spaces of equal duration, called bars or measures, separated by bar-lines. The strong accent always falls on the first note in a bar.

[A *time-signature* consist of two numbers written like a fraction. The *upper* figure (the numerator) indicates the *number* of beats in each bar (quantity). The *lower* figure (the nominator) shows *which note value represents* the beat (quality). For example, 3/4 indicates that there are three counts in each measure and that the quarter-note represents one count. A 2/2 time signature means that there are two counts in a bar, and that the first of the two half-notes has the strong accent. This regular recurrence of strong and weak beats is foreign to genevan tunes that are written for congregational use (see chapter,V- a)]

The unique genevan tunes have a **free-flowing pulse-rhythm** like the Hebrew poetry with an irregular amount of notes per sentence. They cannot fit any metric ‘harness’. A metre with regular recurring strong and weak accents or syllables, erases this inherent and characteristic pulse rhythm.

## h. Triple time - Hop-scotches

As mentioned above, accenting the first half over the second part of a divided long note, led to a musical division in three, *triple* time and ternary time signatures. The present notation of H.62/82 appears to show such a development, by making the one note twice as long as the next. The *text* is not in ‘triple time’. It has a two-part pattern that accents every second syllable. Originally this tune was believed to have been written in notes of one value, all long or short notes. *Triple time* music is, *not in concert* with the text in this case. A binary metrical music notation can easily be adapted to a *free rhythm* notation as shown, for example, in H.33/42 and H.37/Ick wil mij gaan vertroosten. These tunes were usually cast in 4/4 measure.

Changing a triple time song to a regular two-part pulse rhythm is not possible. Hymn 62/82, however, has a two-part text. Using a *free rhythm notation* and **reducing** the long notes to short ones, *better reflects* the two-part rhythm of the text. At the same time, it is more appropriate and suitable for en masse singing in public worship. The extra passing notes are non-essential and can be dropped. Please, see below.

Also the notation of H.48/65 could be treated in the same way, because the text is also *not* a three-part pattern. Such slight changes would not alter the tune, but only *improve* the notation and reflect the correct rhythm. These changes do not harm, but add to the tune's expression of security, peace and certainty. In a free rhythm notation, it would be appropriate, of course, to also have long notes starting line 1, 3, 5 (see comments re: up-beat starts). A recast in 'Genevan' style is shown in *The Hymns*, Harmonizations to accompany unison singing.

Another way to accent a note in a metric notation, has been done by adding *passing notes* to the first part of the measure. See Hymn 61/80. This tune, however, has a mixed word metre. An alternative tune might be helpful, such as the one called, "Von Himmel Hoch".

Accenting the first note in triple time is intended and *expected* in a metric notation. To boost that strong accent can also be done by yet another method. The first note of the three, can 'steal' half the time of the second note. In this way, the first note becomes three times as long as the second. (a dotted quarter-note and an eighth-note). This is clearly shown in the tunes of H.59/77 and H.60/78. I like to refer to such incidents as 'hop-scotches'. The melody no longer 'walks or strolls', but it 'skips'. Could that be conducive to congregational use, which is to involve literally every individual believer in an *orderly and dignified way*?

When a song is cast in a three-part measure, it is *at odds* with a pulsing two-part rhythm. What exactly *is* its proper tempo and rhythm? The long note as counting unit is divided into *two*, like a wave, a heart beat. In (a metric notation of) triple time, the *short* note is by its own design the counting unit. Therefore, a slow tempo, like Adagio or Largo, means 40-60 quarter-notes per minute. That would result in a speed that is *twice* as slow as the other songs. A *three-prong* pulse just does not fit. It is unnatural and perhaps unwittingly problematic for en masse use in liturgy. When each quarter note represents the usual congregational pulse-beat, the song becomes sentimental. Recognizing that or not, it still alters the style of a reformed Genevan Psalter. (For example, Hymn 66 in the 2010 edition of the *Book of Praise* could better be sung at the speed of 35-40 *measures* per minute or with the pulse beat on only the first note of each bar).(Also see above e. Rhythm – Pulse).

**Both** triple-time and hop-scotches, are not just 'foreign' to a *Genevan* Psalter, they are also *not conducive* to congregational use, which is so uniquely reformatory for *total* membership participation.

### **i. Passing-notes**

The use of passing-notes was already mentioned. These are notes that fill the gap or the interval between two notes. The result is to have *two or more* notes on one syllable. It occurred once in Ps. 2, 6, 138 and twice in Ps.91. When passing notes are repeatedly used, it affects the tune's character and style. Does it still express the content of the song? Or are the passing notes just ornamentations for the tune's own sake? The tune of H.12/16 has six lines, but 11 extra notes. Three notes on one syllable is not only non-essential, but frivolous and sentimental. When used that frequently, it may be an attractive tune, but could such embellishment contribute to the edification of *congregational singing in public worship*?

Passing notes may be intended to boost the accent of its 'parting-note' syllable. In the tunes of H.15/19 and 61/80, these extra notes are often used on syllables that should **not** be accented. Again, do such tunes truly give expression to the *content* of the song? They rather appear to promote their own artistry.

Therefore, passing notes may sooner cause distraction, confusion, disorder or embarrassment, for those who do not 'catch on'. For example, in H.19/23, some fellow believers hesitate or mumble along at the end of line three, and sing the second syllable of 'glory' on the second last note. And then the hallelujah's - 8 syllables, but where exactly do the 12 notes belong? People, who can read notes, attend choirs or love singing for its own sake, have no trouble. But what about others? It seems not to be congregationally friendly, to say the least. Even if it caused only a *very few* believers not to participate out of embarrassment, does it belong in a genevan psalter? In addition, the tune starts as if it comes 'falling from the blue sky' and the first line ends with a sentimental-sixth on an extra long note. All this fits with the tune itself, its own artistry. But for *congregational* use in reformatory public worship, is it not rather odd and unbecoming in a *genevan* psalter especially designed for 'en masse', unison singing by everyone?

#### **j. Up-beat starts - down-beat starts**

When a melody starts *on* the beat, it is called a 'down-beat' start. Starting *off* beat is called an 'up-beat' start. Starting on the **down-beat** is the most appropriate, logical and orderly way for en masse singing in reformatory public worship. It invites and stimulates participation by every one. This is no doubt the reason why genevan tunes start on one or more long notes and **never** on an **up-beat**.

A few Hymn tunes start with a *short* note, but on the *down-beat* (H.4/5, 45/56, and 57/76). Strictly following the genevan example would require that two or more notes be changed to long notes. But that would change the tune too much. *Starting* on a *down-beat* with *either* a long or a short note, is certainly more edifying for en masse singing, than starting on an up-beat.

In a **metric notation** of music, the strong accent is identified by vertical lines, bar-lines, in front of the accented note. Therefore, tunes that start with a short note before a bar-line, are starting with an up-beat, e.g. H.10/14 and 15/19. Two Hymns (24/28 and 37) are written *without* bar-lines. They still start with an up-beat, because the accent is on the *second* note or syllable. Starting with an up-beat is awkward, to say the least, for a congregation and an organist as well. Those who did not seem to notice, may probably argue that there is no beat at all in genevan tunes, while others may view the quarter-note as the counting unit. Nevertheless, it is self-evident, that starting with an up-beat is rather hap-hazard and unnatural for congregational use in an edifying, orderly worship service.

Tunes with an *up-beat start* can easily be adapted. It will make a tune more suitable for congregational use. It is a matter of *notation*, more than anything else. The tune will not change when the first note is a long note. This was, for example, done with Hymn 9/13. The tune did not change, but there is no doubt that it is more suitable now for congregational, en masse, singing in a reformed public worship service (by the way, the first note of the second half could, more appropriately, just as well be a long one).

Metric notations, however, can only allow improvements that are conform to the predetermined duration of time in each bar. Therefore, **deleting metric indicators** from the notation is, above all, necessary. A **free-rhythm notation** will allow to start a tune, not on a short *up-beat*, but with a *long note on the beat*. It prevents the recurrence of strong and weak accents of the *quarter-note* beat. It promotes a *pulse-like rhythm* with the long note as the counting unit. It also allows showing proper *rest* signs, where they actually occur or tend to occur in congregational use. It shows **consistency** in the notation of reformatory tunes for *congregational* singing in unison. It encourages participation by **everyone**. It will not *alter* a tune, but provide a notation that *properly reflects* the rhythm of a reformatory style, and en masse singing in public worship.

### k. Free-rhythm in Hymns

Without the restrictions of bar-lines and time-signatures, the notation of a tune shows a free-flowing rhythm. The up-beat starts can easily be changed (H.9/13), and proper signs for rests can be added. Other notes could also be long notes, if necessary. This was done in Geneva with tunes from Strasbourg, which had been written for choirs in one note value (see above).

Overall, the notation would more clearly reflect how some tunes are actually used. For example, the notation of H.56/74 or H.50/67 shows no rest at the end of line 2 and 4 (but a comma in the 1984 ed.). Nevertheless, most congregations and organists may tend to pause, or actually rest for a time equivalent to one beat (that is two quarter notes), or a half-rest. Such a rest cannot properly be identified in the *metric* notation, because the bar-lines 'do not permit it'. Compare it with the notation of H.51/68. Without a proper rest, some organists may not pause and expect the congregation to act like a mass *choir*. Such a requirement, however, is contrary to a reformed understanding of public worship, where *everyone* can be expected to join in, singers and non-singers alike.

When metre indicators are erased, the first note can be changed to a long one. Writing a long note at the start and the end of each sentence, could also be done. This was done with the tunes such as Ps. 36 and H.33/42. The tune of H.33/42 showed a 'free rhythm' in the 1972 edition (as H.35), without bar-lines, but with *only short* notes. The 1984 edition shows a long note at the start and end of each line. With a time-signature and bar-lines, this would not have been *possible*, and each line would have started with an up-beat. The *tune did not change, but the rhythm became more suitable for 'en masse' singing*. This notation is also consistent with the 'genevan style'. Why is it in the 2010 edition in a system of notation with whole and half notes??

The notation of the tune for H.38/49 was also written in a 'free rhythm' without bar-lines in the 1972 edition of the *Book of Praise* (#32). Current notations, however, *added* bar-lines and a time-signature. Not treating this tune in the same manner as H.33/42 is, to say the least, **inconsistent**. With no metre indicators, the notation and the consequent rhythmic flow of this tune, could be just like H.33/42, or any genevan tune (cf. e.g.Ps.92).

Therefore, the benefits of a free-rhythm notation is all encompassing. Metre indicators, as well as up-beats can easily be deleted and all first notes can be changed to long ones. This will not change the tune but it will no doubt **facilitate** 'en-masse' use and *participation* by everyone. The free-flowing and pulse-like rhythm will be quite clear.

## m. Conclusion

This chapter has shown how several structural components have contributed to the suitability and durability of genevan tunes. The architecture of effective and proper tunes is just as important as the scriptural, truthful and inspired content of the songs. Structures detrimental to full congregational participation have been shown. The melodic movement of authentic and plagal tunes with small intervals, but without stress provoking steps, have been explained. The negative effects of accidentals, large intervals and the need to include proper rest signs in the notation in additional tunes, appear self-evident. The characteristic free pulse-rhythm, without recurring strong and weak accents of a metre, as well as a relaxing speed, clearly assure the expression of peace attained in public worship.

Metre, triple time, hop-scotches, a lack of properly identified rests, an abundance of passing notes, up-beat starts, sentimental-sixth intervals and temporarily raised notes are all foreign and detrimental to what is called 'genevan' or reformatory. These tune components prevent a tune from being conducive to congregational involvement. The primary goal of *suitability for congregational use in reformed public worship* was reached in Geneva. Should that not be reclaimed and maintained?

Calvin did not pick and choose from whatever was available. He engaged competent composers. Although regrettable, he did not have to spell out a mandate or 'reformed standards'. The resulting tunes show what these standards must have been. A few tunes from Strasbourg were *altered* in accordance with these standards. By changing the first and last notes of each line and adding rests, also those tunes became just as suitable as all the others (e.g. Ps 36). Such a style did not hamper, but enhance a tune for en masse use. In other words, as the Dutch have it, "*Goed voorbeeld doet goed volgen*" (good examples make good guides, or an effective example is worth copying). Only a few hymn tunes were altered in a similar manner (H.16/20, 33/42, 51/68).

Therefore, tunes with such foreign elements require adaptations, to say the least. Replacing a text with scriptural content is not good enough. It may often also be ineffective, especially when a tune was originally written to reflect, not the divinely inspired Word, but *human sentiment*, as is the case with most subjective 'Wesley tunes'. These do indeed touch, stir or vibrate the soul, but to the honour of ..... man or one self. Such a tune, even with a scriptural text, is a song that belies its content.

Whatever will not *edify*, will *disturb* participation and unity in singing in public worship. Foreign and detrimental components contribute to causing some members to withdraw from participation out of embarrassment. Such aspects may also move others to promote the use of choirs to 'stimulate' the singing. We know how that is the beginning of the end of congregational participation and singing of Psalms or songs from scripture. *Human* ideas of what is pleasing to God in worshipping Him, may then become the *standard* of our striving for improvements, rather than asking what *He requires*. Remembering Jeroboam, such a way is not reformatory, but 'rebellious', in spite of how pious it may sound (see chapter I).

Fellow believers, who are not musically inclined, must feel *encouraged* to participate in singing. Heartening words may be helpful, but ineffective. The *style* of tunes can be more effective, for tunes in accord with reformatory standards, are uniquely simple, easy to learn and edifying. Why would anyone *not* join and sing along?

It is regrettable, that most of us do not know **how great a treasure** we possess in these genevan tunes. In his book *Fulfill Your Ministry*, Premier, 1990, p.101-111, Dr. K.Deddens concludes, that the genevan melodies,

“were of undoubtedly high quality for congregational singing. The link of the Genevan melodies with the ancient world and via the synagogue with the Old Testament church, has been established as proven fact, ... (and further he writes), Thankful use of the Psalm melodies of the Genevan Psalter will mean a really ecumenical labour of love: we will be singing in communion with the saints of bygone ages”(p.111).

It has been said that some genevan tunes are difficult, but it might be more correct and appropriate to say, that a few are just *unfamiliar*. Neglect or disuse *alienates* and only regular use *familiarizes*.

[When trying to become familiar with an unknown tune, it may be most helpful to first of all try to learn that tune *without the words*, with the use of an instrument. The reason is that, at times, the word accents do not coincide with the note accents. For example, line 5 and 6 in the 1984 edition of Ps.149. “Be in Him glad ...”, might better fit than, “Be glad in Him ...”; and line 6, “of your Ma-ker his greatness tell”, instead of “Your migh-ty Maker’s greatness tell”. The stanzas 2, 3 and 4 appear to present the same ‘mismatching’. (The 2010 edition solved that problem in this case.) Also the tune of e.g. Psalms 83 and 114 should perhaps first be learned *without* words. Children could play the tunes on recorders.]

The design, style and structure of genevan tunes clearly shows, that they are simple but not simplistic, unique but not difficult, characteristic but not odd, easy to learn but not repetitive, uplifting but not frantic, comforting but not boring, edifying but not hysterical, regal but not haughty, majestic but not pretentious, mood reflective but not sentimental, rhythmic but not metric, varied but not strange, elevating but not frivolous.

## VI Genevan Hymn Tunes

The *Book of Praise*, Anglo-Genevan Psalter, presents not only versifications of songs from the *Book of Psalms*. Just like the original Genevan Psalter of the 16<sup>th</sup> century, already the first edition included songs and psalms from *other* Bible books. The 1967 edition of the BoP presented 34 Psalms and 17 Hymns in the English language for worship in the Dutch oriented Canadian Reformed Churches. The 1972 edition included all 150 Psalms on genevan tunes plus 62 Hymns. Several changes were made, also to the notation of tunes in the provisional Hymn Section-1979. This resulted in the collection first published in 1984 with 150 Psalms and 65 Hymns and in 2010 with 85 Hymns.

Characteristic components of genevan tunes have been presented as ‘standards’ for tunes that can be *adapted* to also be as uniquely suitable for congregational use as the original reformatory tunes. Musical aspects that impact *negatively* on congregational participation have also been identified and explained. The unique pulse-rhythm, with the beat on the long note, is of utmost importance. Harmonizations can express this clearly by using mostly long-note chords, but especially long bass notes. The Hymn section of the *Book of Praise* includes 16 Bible songs on **Genevan** tunes. (Hymn 2/3 and 27/35 use the same tune).

Du Seigneur	H.2/3 (ps.89) Geneva 1562	Te Deum
Old Hundredth	H.6/8 (ps.134) Geneva 1551	Praise Father, Son
O Dieu donne moy	H.7/11 (ps.140) Lyons 1548	The Decalogue
Ainsi qu'on oit	H.11/15 (ps.42) Geneva 1551	Isa. 40:1-5 14
Magnificat	H.13/17 (S.of Mary) Strasb.1539	Luke 1:46-55
An Wasserflussen	H.14/18 (S.of Zach.) “ 1525	Luke 1:68-79
Nun dimittes	H.18/22 (S.of Simeon) Geneva 1551	Luke 2:29-32
Mon Dieu, mon Dieu	H.21/25 (ps.22) Strasb.Gen.1551	Isa. 53
U Heilig Godslam	H.22/26 (ps.54) 1562, cadence 1933	Thee Holy Lamb
Du Seigneur	H.27/35 (ps.89) 1562-as Hymn 2	Rom.8:11-29
Christe qui lux es	H.39/51 Verona 11 <sup>th</sup> century	2 Tim.2:11-13
Avec les tiens	H.44/59 (ps.85) Geneva 1562	Come take by faith
Vater Unser	H.47/63 Leipzig 1539	based on The Lord's Prayer
Misericorde	H.49/64 (ps.56) Geneva 1562	L.D.1 Heid.Catech.
Rendez a Dieu	H.53/71 (ps.66/98/118) Gen 1543	The Hope of Faith
Old 124 <sup>th</sup>	H.58/6 (ps.124) Geneva 1551	Let Israel now say

### Comments:

H.13/17 – Rhythmic flow would be improved, if rests at the end of lines 1,2,4,5 were erased.

H.22/26 – The last line was added to the tune of Psalm 54 by Synod Middelburg,1933.

H.39/51 – Old Dutch Gezang 9. Notation is greatly improved by erasing the three accidental sharps!

H.47/63 – The rests at the end off all lines have been deleted. The notation shows the **correct note** for the third syllable in line 5 ('a' instead of a 'g'). However, why use another system of music notation (whole-and-half notes) than everywhere else? It is rather puzzling and confusing to say the least.

In addition to the Genevan hymn tunes, there are a few tunes that show *genevan characteristics*. The notation, however, is inconsistent and not uniform. The ‘genevan standards’ are shown in only a few notations (e.g. H.51/68 see Hymn Section 1979, #51 – hop-scotches disappeared and rests were added. The first sharp in line five, however, is unnecessary and illogical). Other tunes could also show a *free rhythm*. Such would not alter them in any way, but provide an opportunity to add rest signs and so properly and consistently define what is actually practised.



## Hymn IA/1

Hymn IA/1 is not a paraphrased versification of the Apostles' Creed like Hymn IB/2. It is prose, a written language without the metrical structure of a poem or verse. The musical expression for unison singing is, therefore, also different.

The literal text of the Apostles' Creed is recited in unison and in a *musical* way. The advantage of a musical melody is that it keeps the en masse profession of faith more **orderly**. Music has identifiable levels of *sound*, and it also has a definite *rhythm*. Both, the inherent tones and rhythm, help to keep a 'recitation' from sounding like a 'resuscitation'. Melody also *invites* and encourages *participation*.

The tune of this Hymn was first published in 1966. Although no time-signature was shown, bar-lines seem to indicate a 4/4, 6/4 measure. The hand-written accompaniment, written by the composer, Joop Schouten, showed the style of 2/2, 3/2 measure. That means that the *half-note* is the measuring unit, the beat. A few changes were made. Reflecting a Dutch pronunciation, "Pontius" had three notes, and the second syllable of "Pilate" was accented. A very long pause occurred after a fermata on the word "hell". This showed a division of the 12 articles into *two*, instead of three or four, confessing God the Father, Son and Holy Spirit as well as Christ's benefits.

In a **free rhythm notation** without bar-lines, the half-note is the counting unit as it is in the notation of the Genevan tunes. A **slow** speed is recommended for two reasons. It is a solemn profession of faith, a declaration by the church of all ages. In addition, the half-note pulse is not just divided into *two* 'short' notes, but also into **four** notes. A harmonization that clearly shows the slow pulse, helps to make the singing of such a long tune more lighter and lyrical, for the tune is then carried by the ongoing pulse-beat of the half-note bass line and chords. [Compare my The Hymns, (Harmonizations for the accompaniment of the unison singing of the 65 Hymns in the *Book of Praise*, Anglo-Genevan Psalter of the Canadian Reformed Churches) Winnipeg, 1990].

It has been said that the tune for H.IA/1 is **unsuitable**, "for it contains Gregorian elements" (Clarion Vol.38 – No.23, 1989 and Acts Synod 1989, art.145-B-9). However, there is nothing 'Roman Catholic' about it but it is as catholic in music as the confession itself.

What actually *are Gregorian elements*?

Any *Encyclopedia* and *History of Music* will explain that a **Gregorian chant** has a melody sung in unison. It is not divided into bars like modern music. Its rhythm is flexible and follows the text, which is usually Biblical. Gregorian chants employ eight church modes. The songs grew out of the Ambrosian hymn under influence of Gallic and Ancient Greek music. The Ambrosian Hymn is in turn rooted in Jewish Synagogical songs and Syrian music. Hierarchically imposed songs by Pope Gregory I, from whom these liturgical songs received their name, are still in use in the Romish liturgy.

Like our songs, Gregorian songs are **syllabic** (*one* note for each syllable). Gregorian chants can, however, also be **melismatic** (*many* notes on one syllable, like singing a melody, a musical phrase, on one word such as the term 'Amen'). Hymn IA/1 is just as syllabic as any other. It is not even written in a church mode, but in the Major key. So what 'Gregorian elements' are we to avoid?? (You tell me).

## Summary

The notation of the Hymns with Genevan tunes (16), are written in a **free rhythm style** just like the notation of the Psalms. A free rhythm notation is one without a time-signature and bar-lines. To adopt such a notation for *all* Hymns has several benefits(see V-k).

The first benefit of such a notation is that the music notation of the *Book of Praise* is more uniform and **consistent**. It will also more clearly show that the **long** note is the pulse unit. A free rhythm notation has the advantage that **proper**

**rests** can be written in Hymn tunes instead of fermatas. After all a fermata is an arbitrary and subjective sign. One organist may pause for an undetermined time period, while another may push forward without any pause. A *metric notation* cannot allow a long rest to be inserted, for that does not fit its own schematic division. *Without* metre indicators, rests can also be written where a pause is *actually* observed or required by congregational use. With respect to up-beat or off beat starts, the **first** note can be written as a half-note, as was done with the tune of Hymn 9/13 and as the Calvinist reformers did with Lutheran tunes written for choirs (e.g Psalm 36/68). This **promotes order** and **stimulates participation**. It does *not* alter a tune, but it **improves its notation** and **suitability** for congregational use. A clear, correct and consistent notation reflects a specific reformatory style and purpose of singing in public worship service that invites “all the earth” to join in and “sing the glory of his name”.

Trying to improve our service in public worship by what *we* prefer, desire or judge to be appropriate, will satisfy oneself and is, therefore, **deformatory**. The question is not, “What will *we do* to please God”, but “What does *He* require of us”, for that is the whole duty of man (cf. Eccl.12: 9-14). Improving our service in public worship must be **reformatory**. It means to RETURN for,

“To do what is right and just is more acceptable to the LORD than sacrifice”(Prov. 21:3). Consider how other churches have fared and let's learn from history (see chapter II).

“What has been will be again, what has been done will be done again”(Eccl.1:9a).

“Remember your leaders who spoke the Word of God to you. Consider the outcome of their way of life and imitate their faith. Jesus Christ is the same yesterday and today and forever” (Heb.13:7, 8).

Let's serve Him! Calvin not only showed us the way, but he also went ahead and gave us a reformatory **treasure of tunes** in a particular style. Let's walk in his footsteps. Let's join the “communion of saints of bygone years” in singing God's word on tunes that are so uniquely suitable for congregational use. This means “a really ecumenical labour of love”(K. Deddens).

Having reached the end, I like to close with a quote from Calvin's Institute about congregational singing as in the original edition of 1980 and 2005. Those editions also included chapter VI Classification of Hymn Tunes with specific and detailed analysis of hymn tunes, suggestions and alternative tunes. That chapter is now deleted and therefore, I now only quote what John Calvin said about the style of congregational singing. The term ‘reformatory’ has often been used, and I sincerely hope that reformatory action will continue to permeate every aspect of our existence and endeavour, also with respect to the musical notation of our songs in public worship services.

### **Congregational Singing**

(John Calvin, *Institutes III, 20, 32*)

“And certainly if singing is tempered to a gravity befitting the presence of God and angels,  
it both gives dignity and grace to sacred actions,  
and has a very powerful tendency to stir up the mind to true zeal and ardour prayer.

We must, however, carefully beware,  
lest our ears be more intent on the music than our minds on the spiritual meaning of the words.

Augustine confesses that the fear of this danger sometimes made him wish  
for the introduction of a practice observed by Athanasius, who ordered the reader to use  
only a gentle inflection of the voice more akin to recitation than singing.  
But on again considering how many advantages were derived from singing  
he inclined to the other side.

If this moderation is used, there cannot be a doubt that the practice is most sacred and salutary.

On the other hand,  
songs composed merely to tickle and delight the ear  
are unbecoming the majesty of the church and cannot but be most displeasing to God.

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## Appendix

### Syllabic Structure of Psalm Tunes

Ps	mode	syllables	same tune
1	Ionian	10,10 – 11,11 – 10,10	
2	Dorian	10,11 – 10,11 – 11,10 – 11,10	
3	Ionian	6,6,7 – 6,6,7 – 6,6,7 – 6,6,7	
4	Aeolian	9,8 – 9,9,8 – 9,8 – 9,9,8	
5	Dorian	9 – 8,8 – 9,5	64
6	Aeolian	7,7,6 – 7,7,6	
7	Hypodorian	9,9 – 8,8 – 9,9 – 8,8	
8	Dorian	11,11 – 10,10,	
9	Dorian	8,8 – 9,9	
10	Dorian	10,10 – 10,10 – 10,11,11	
11	Dorian	11,10,11 – 10,11 – 10,11	
12	Dorian	11,10 – 11,10	
13	Dorian	8,8,9 – 9,8	
14	Dorian	10,11 – 11,10,4	53
15	Mixolydian	8,9 – 8,8,9	
16	Hypoaolian	10,11,10,11 – 11,11	
17	Phrygian	8,9,9,8 – 9,8,8,9	63/70
18	Hypoaolian	11,11 – 10,10, - 11,11 – 10,10	144
19	Mixolydian	6,6,6 – 6,6,6 – 6,6,7 – 6,6,7	
20	Dorian	9,6,9,6 – 9,7 – 9,7	
21	Ionian	8,7,7 – 8,6,6	
22	Aeolian	10,10,10,5 – 10,11,11,4	
23	Hypodorian	11,11 – 11,11 – 11,11	
24	Dorian	8,8,9 – 8,8,9	62/95/111
25	Hypoionian	8,7 – 8,7 – 7,8 – 7,8	
26	Phrygian	6,6,8 – 7,7,8	
27	Mixolydian	11,10 – 11,10 – 10,10 – 10,10	
28	Hypodorian	9,9 – 9,9 – 8,8	109
29	Ionian	7,7 – 7,7 – 8,8 – 8,8	
30	Hypomixolydian	8,8 – 8,8 – 9,9	76/139
31	Phrygian	9,6,6 – 9,7,7	71
32	Ionian	11,11 – 10,10 – 11,11 – 10,10	
33	Dorian	9,8 – 9,8 – 6,6,5 – 6,6,5	67
34	Dorian	6,8,8,6 – 6,8,8,6	
35	Hypoionian	8,8,9,9 – 8,8 – 8,8	
36	Ionian	8,8,7 – 8,8,7 – 8,8,7 – 8,8,7	68
37	Dorian	11,10,11,10 – 11,10	
38	Aeolian	8,4,7 – 8,4,7	
39	Hypoaolian	10,8,10,8 – 10,8	
40	Hypodorian	10,8,8,10 – 7,7,6 – 6,6,6	
41	Dorian	10,6 – 10,6 – 10,6 – 10,6	
42	Hypoionian	8,7 – 8,7 – 7,7 – 8,8	
43	Hypoionian	9,8 – 9,9 – 8,6	
44	Hypomixolydian	9,9 – 8,8 – 8,9 – 8,9	
45	Dorian	11,11 - 10,10 – 11,11 – 10,10	
46	Mixolydian	9,9 – 8,8 – 9,9 – 8,8	82
47	Ionian	10,10,10, – 10,10,10	
48	Dorian	8,8,9,9 – 7,7 – 8,8 – 8,8	

49	Hypoionian	10,10 – 10,10 – 10,10 – 11,11	
50	Dorian	10,10 – 10,10,11 – 11	
51	Phrygian	10,11 – 11,10 – 10,11 – 10,11	69
52	Ionian	9,6 – 9,6 – 8,6	
53	Dorian	10,11 – 11,10,4	14
54	Hypoionian	8,8 – 8,8 – 8,9 – 9,8	
55	Hypoaolian	9,9 – 9,8 – 8,9	
56	Hypoionian	10,10 – 10,7 – 11,11 – 11,6	
57	Mixolydian	10,10 – 11,10 – 11	
58	Hypomixolydian	9,8,8 – 9,8,8	
59	Dorian	9,9,8,8 – 9,9,8,8	
60	Hypoionian	8,8,8,8 – 8,8,9,9	108
61	Hypodorian	8,4,7 – 8,4,7 (12,7 – 12,7)	
62	Dorian	8,8,9 – 8,8,9	24/95/111
63	Phrygian	8,9,9,8 – 9,8,8,9	17/70
64	Dorian	9,8,8 – 9,5	5
65	Aolian	9,6 – 9,6 – 9,6 – 9,6	72
66	Hypoionian	9,8 – 9,8 – 9,8 – 9,8	98/118
67	Dorian	9,8 – 9,8 – 6,6,5 – 6,6,5	33
68	Ionian	8,8,7 – 8,8,7 – 8,8,7 – 8,8,7	36
69	Phrygian	10,11 – 11,10 – 10,11 – 10,11	51
70	Phrygian	8,9,9,8 – 9,8,8,9	17/63
71	Phrygian	9,6,6 – 9,7,7	31
72	Aolian	9,6 – 9,6 – 9,6 – 9,6	65
73	Ionian	8,8 – 9,9 – 8,8 – 8,8	
74	Mixolydian	10,11,11,10,	116
75	Ionian	7,7 – 7,7 – 7,7	
76	Hypomixolydian	8,8 – 8,8 – 9,9	30/139
77	Hypodorian	8,8 – 7,7 – 8,8 – 7,7	86
78	Dorian	11,11 – 11,11 – 10,10	90
79	Hypoionian	11,11,11,11 – 6,6,7 – 6,6,7	
80	Dorian	9,9 – 8,8 – 8,8	
81	Ionian	5,6 – 5,5 – 5,6 (11,10,11)	
82	Mixolydian	9,9 – 8,8 – 9,9 – 8,8	46
83	Phrygian	8,8,9 – 9,9,9	
84	Ionian	8,8,9 – 8,8,9 – 8,8	
85	Mixolydian	10,10 – 10,10 – 10,10 – 10,10	
86	Hypodorian	8,8 – 7,7 – 8,8 – 7,7	77
87	Hypomixolydian	11,10 – 10,11	
88	Dorian	8,9 – 9,8 – 9,9	
89	Hypoionian	12,12 – 13,13 – 13,13	
90	Dorian	11,11 – 11,11 – 10,10	78
91	Dorian	8,8 – 8,8 – 8,7 – 8,7	
92	Dorian	13,13 – 13,13	
93	Hypomixolydian	10,10 – 10,10	
94	Phrygian	9,9,8 – 8,8,8	
95	Dorian	8,8,9 – 8,8,9	24/62/111
96	Dorian	9,9 – 8,8,9	
97	Ionian	6,6,7,7 – 6,6 – 6,6,6	
98	Hypoionian	9,8 – 9,8 – 9,8 – 9,8	66/118
99	Hypoionian	10,10 – 10,12	
100	Phrygian	8,8 – 8,8	131/142
101	Hypoionian	11,11 – 10,4	
102	Phrygian	8,8 – 7,7 – 8,8 – 8,8	
103	Hypomixolydian	11,11,10 – 11,11,10	

104	Dorian	10,10 – 11,11 – 10,10 – 11,11	
105	Ionian	9,9 – 8,8 – 8,8	
106	Hypoaolian	8,8 – 9,8 – 9,8	
107	Dorian	7,6 – 7,6 – 6,7 – 6,7	
108	Hypoionian	8,8 – 8,8 – 8,8 – 9,9	60
109	Hypodorian	9,9 – 9,9 – 8,8	28
110	Hypoaolian	11,10 – 11,10	
111	Dorian	8,8,9 – 8,8,9	24/62/95
112	Dorian	9,9 – 9,9 – 9,9	
113	Hypomixolydian	8,8,9 – 8,8,9	
114	Dorian	10,10,7 – 10,10,7	
115	Dorian	10,10,7 – 10,10,7	
116	Mixolydian	10,11 – 11,10	74
117	Hypomixolydian	8,8 – 8,8 – 8,8	127
118	Hypoionian	9,8 – 9,8 – 9,8 – 9,8	66/98
119	Hypoionian	10,11,10 – 11,10,11	
120	Hypodorian	9,9 – 9,9 – 9,9 – 8,8	
121	Hypomixolydian	8,6,6 – 8,7,7	
122	Ionian	8,8,8,8 – 8,8,9 – 8,8,9	
123	Hypoionian	10,6 – 11,7 – 11,7 – 10,6	
124	Hypoionian	10,10,10,10,10	
125	Dorian	9,6,6 – 9,9,5	
126	Mixolydian	8,8 – 8,8 – 9,9 – 8,8	
127	Hypomixolydian	8,8 – 8,8 – 8,8	117
128	Dorian	7,6 – 7,6 – 7,6 – 7,6	
129	Hypodorian	10,11 – 10,11	
130	Dorian	7,6 – 7,6 – 7,6 – 7,6	
131	Phrygian	8,8 – 8,8	100/142
132	Phrygian	8,8,8 – 8,8	
133	Ionian	11,11,8 – 10,10,8	
134	Hypoionian	8,8,8,8	
135	Ionian	7,7 – 7,7 – 7,7	
136	Mixolydian	7,7 – 7,7	
137	Dorian	11,11,10 – 10,11 11	
138	Ionian	8,9 – 8,9 – 8,9 – 8,9	
139	Hypomixolydian	8,8 – 8,8 – 9,9	30/76
140	Hypoionian	9,8 – 9,8	
141	Phrygian	9,8 – 8,9	
142	Phrygian	8,8 – 8,8	100/131
143	Dorian	9,9 – 8,9,8	
144	Hypoaolian	11,11 – 10,10 – 11,11 – 10,10	18
145	Mixolydian	10,10,10,10 – 11,11,11,11	
146	Hypodorian	8,7 – 8,7 – 7,7	
147	Phrygian	9,9 – 9,9 – 9,9 – 9,9	
148	Dorian	8,8 – 8,8 – 9,9 – 8,8	
149	Dorian	9,9 – 9,7 – 8,8 – 8,6	
150	Ionian	7,7 – 7,7,8 – 7,7,8	

There are 124 different tunes. One tune is used *four* times. Four tunes are used for *three* Psalms and 15 tunes are used *twice*.

Almost half the Psalms (71) or 47% have *five or less* stanzas. Almost 80% of the Psalms (119) have *less than ten* stanzas. About 1/3 or 48 Psalms have *six to nine* stanzas each. Some 20% or 31 Psalms have *ten or more* stanzas. Only 14% or 21 Psalms have 10-13 stanzas and ten Psalms have over 14 stanzas each. There is one psalm each with 1, 14, 16, 17, 20, 24, 28, and 66 stanzas.

## APPENDIX

### From – Deputies’ Report to Synod 1958

The following is my translation of “Conclusions and Suggestions” made in the committee report to Synod (1958) of the Canadian/American Reformed Churches. This 56 page report is entitled, ‘*Op weg naar een Engelse Reformatorische Psalmbundel*’. (p.53, 54).

#### “a. Conclusions

The result of our research, mandated by Synod-Homewood 1954, can be briefly summarized as follows.

Whereas Synod intended to seriously address the business of singing Psalms in the English language, it has been determined from the whole history of singing psalms in the New Testament church, that this must be (if we wish to maintain the reformatory direction): singing the versified songs of Scripture, in or outside the Book of Psalms, on melodies that are appropriate for congregational use and in accordance with the style of the worship service: “*poids et majeste*” (Calvin).

Initially, the English-language churches of the Reformation strictly maintained this principle (John Knox), for such is clearly shown in the old collections discussed in this report.

For all kinds of reasons, especially poverty, ignorance and cultural animosity, this singing of Psalms fell into disuse. One slid back to that singular rhythm, which discredited church songs. The ‘resurrection’ from this ‘death’ did not produce reformation. Under the influence of methodism and subjectivism, choirs replaced congregations, and the Psalms were forced aside by the ‘hymns’ which caused further decline, not only in words, but also in melodies.

Our examination of collections, along with the convictions within English speaking churches, taught us that the text as well as the melodies of old collections, are useless in their uncorrected format for congregational use at this time.

Moreover, within circles of English speaking churches (except an odd, isolated voice), there appears to be no desire to reform congregational singing in accordance with scriptural principles. At present, singing in worship among different churches anywhere in the world, has been taken over by choirs and their disturbing place in the liturgy, while the ‘hymn’ has become triumphant. And also the preservation of part of the old Scottish, reformatory heritage only has the appearance of conservatism.

Therefore, at this time only a very few Psalms can be taken over, but require a more modern versification. To that end, initial steps were taken, but much has to be done in this direction. Such could include taking over a few good tunes in the old style. The familiar ‘*Psalter Hymnal*’ cannot be characterized as a reformatory collection. To date, there has been little evidence in the Christian Reformed Church of a principled approach. Neither did recent revisions give the impression that they view a reformatory approach as necessary. Whereas the old collection, as a whole, is certainly unacceptable, the 34 Psalms, mentioned by Synod Homewood (1954), can thankfully be accepted in spite of comments made in this report. The incomplete numbers can only be acceptable, when there is a way to finish them.

Attempts from the Netherlands to assist the English-speaking churches with a reformatory Psalm collection, are still not past the starting point. They will not benefit us, the more so, because they are mostly related to the same ‘34’.

Home-made versifications have been presented for trial. The testing by professionals with respect to text and music, has been started. Their initial reactions are encouraging to continue in this vein. With greater participation, also from sister churches abroad that have similar perspectives, it will be possible to bring us closer to the desired goal.

Deputies hope to have satisfactorily outlined the way to establishing a reformatory Psalm-collection. Thorough research must continue. Along the given guidelines and with the use of all existing sources, a proof collection of half the Psalms could possibly be presented to the churches within one year. This is only a beginning, because Calvin's ideal must be maintained, namely, a collection that includes all songs in Scripture, from the Old and New Testament.

#### b. Suggestions

1. Synod appoints deputies with the mandate to compile a Psalm-collection in the English language, including if possible other songs of Holy Scripture in accordance with the direction given in this report.
2. Synod expresses the desirability that Deputies, for the sake of uniformity, will closely cooperate with sister-churches in other English-speaking countries; and to benefit their work, Synod grants permission for Deputies to contact professionals outside our own circle of churches.
3. Synod mandates Deputies to present to the churches within one year, a proof collection with at least 75 Psalms, and to request the churches to immediately use this collection, replacing *'The Green Booklet'*.
4. Synod mandates Deputies to make all necessary provisions for publication (among others copy-rights).

While presenting this report to the churches, Deputies urge the churches to consider and submit to Synod, via Classes or not, proposals in the spirit of the above suggestions.”

(Signed by Deputies – 1958)